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COLLECTION

OF

PRINTS, PAINTER'S ETCHINGS, DRAWINGS, AND PAINTINGS,

LIVERPOOL,

WHICH WILL BE SOLD BY AUCTION

By Mr. WINSTANLEY,

At his Rooms in Marble-Street, Liverpool, on Thursday the 5th of September and the following days (Sundays excepted).

The Extensive and Valuable Collection of ENGRAVINGS, PAINTER'S ETCHINGS, and PRINTS.—The Genuine and Valuable Collection of PICTURES—and the choice and well-selected Collection of DRAWINGS.—The Property of WILLIAM ROSCOE, Esq.

The Prints and Engravings comprise,

A series of Prints from the works of the Greek and Italian Painters, illustrative of the progress of Painting in Italy, from the earliest to the later ages.

A series of Prints, illustrative of the progress of Engraving in Italy, Germany, and Flanders, including choice Specimens of every Artist of eminence, from the earliest period to *Agostino Caracci* in the Italian School, and from *Francis Stoss* to *Edelinck* in the German and Flemish.

A highly valuable Collection of Etchings by the Italian Painters, consisting of the works of the most eminent Masters, who have etched their own Designs, from *Parmigiano* to *Carlo Maratti*. Of the Flemish and Dutch Painters in the various walks of History, Landscape, Cattle, Drolls and Interiors, and of the French School, including fine examples of *Claude, Callot, Gaspar Poussin, Sebastian Bourdon, &c.*

An Assemblage of fine Prints, after *Rubens,* by the most celebrated Engravers of his time—choice Impressions of the *Vandyke Heads*—several fine works of Rembrandt and his School—rare Specimens of *Wood* and *Chiaro-scuro Prints,* by

the Italian and German Masters—Engravings from Antique Busts and Statues, a few select Books of Prints—valuable Portfolios, &c.

The Drawings are a selection of the Works of the greatest Masters of the Art, classed and arranged so as to form a series of the Productions of the early and later Florentine, Roman, Venetian, and Lombard Schools. Many of them being highly valuable, and peculiarly interesting.

The Pictures comprise undoubted Specimens of many of the scarcest Italian Masters, from the time of the *Greek Artists,* to the close of the Fifteenth Century: a Collection of the Works of the *German* and *Flemish Masters,* from the Commencement of the School under JOHN HUBERT VAN EYCK to a recent period.

Many rare and valuable PORTRAITS of Artists and Literary Characters: the SUPERB PICTURE of LEO X. *with the Cardinals de'* MEDICI and ROSSI by ANDREA DEL SARTO, an unique and exquisite Head of Christ by LIONARDO DA VINCI, a Holy Family by DOMENICO GHIRLANDAIO, with a Frieze by MICHELAGNOLO. The Nativity by BERNARDO LOVINI, St. Roch giving Alms, by GUIDO from the design of ANNIBALE CARACCI; the Elevation of the Serpent, by NICOLO POUSSIN; St. Cecilia, by RUBENS; the celebrated Picture of St. Hubert, by LUCAS VAN LEYDEN, mentioned in his Life by *Carlo van Mander,* and many others of high value.

The Pictures and Prints may be viewed on Monday the 2d, Tuesday the 3d, and Wednesday the 4th of September; and the Drawings, on Friday the 13th, Saturday the 14th, and Monday the 16th of September. Catalogues of the whole may be had of Messrs. Cadell and Davies, Strand; Messrs. Payne and Foss, Pall Mall; Messrs. J. and A. Arch, Cornhill; Messrs. Longman, Hurst, Rees, Orme, and Brown, Paternoster-row; Mr. Triphook, 23, Old Bond Street; Mr. Evans, Pall Mall; and Mr. Cochrane, No. 1, Catherine Street, London: Mr. John Ballantyne, Edinburgh; Messrs. Mundell and Doigg, Glasgow; Mr. Drewry, Derby; Mr. Morgan, Litchfield; Messrs. Knott and Lloyd, Birmingham; Messrs. Nortons, Bristol; Mr. Parker Oxford; Mr. Deighton, Cambridge; Mr. Broster, Chester; Mr. Walton, Printer, Shrewsbury; Mr. Todd, and Mr. Wilson, York; Mr. Rodford, Hull; Mr. Edwards, Halifax; Mr. Wm. Ford, Manchester; at the place of sale, and of Mr. Winstanley, Church Street, Liverpool; price three shillings each.

To prevent improper intrusion, no person will be admitted to the View or Sale without a Catalogue.

SPECIAL
1816
Sept-1
LiWiR

CATALOGUE

OF THE

GENUINE AND ENTIRE COLLECTION OF

PRINTS,

BOOKS OF PRINTS, &c.

THE PROPERTY OF

WILLIAM ROSCOE, Esq.

WHICH WILL BE SOLD BY AUCTION,

BY MR. WINSTANLEY,

AT HIS ROOMS IN MARBLE-STREET, LIVERPOOL,

On Monday the 9th of September, and ten following days, Sunday excepted,

THE SALE TO BEGIN AT ELEVEN O'CLOCK PRECISELY.

To be viewed on Thursday, 5, Friday 6, and Saturday 7; and Catalogues may be had of Messrs. Cadell and Davis, Strand; Messrs. Payne and Foss, Pall Mall; Messrs. J. and A. Arch, Cornhill; Messrs. Longman and Co. Paternoster-row; Mr. Triphook, 23, Old Bond street; Mr. Evans, Pall Mall; and Mr. Cochrane, No. 1, Catharine-street, London; Mr. John Ballantyne, Edinburgh; Messrs. A. and J. M. Duncan, Glasgow; Mr. Drewry, Derby; Mr. Morgan, Litchfield; Messrs. Knott and Lloyd, Birmingham; Messrs. Nortons, Bristol; Mr. Parker, Oxford; Messrs. Deighton & Sons, Cambridge; Mr. Broster, Chester; Mr. Watton, Printer, Shrewsbury; Messrs. Todd, York; Mr. Wilson and Mr. Rodford, Hull; Mr. Edwards, Halifax; Mr. Wm. Ford, Manchester; at the place of Sale, and of Mr. Winstanley, Church-street, Liverpool; price three Shillings each.

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1816.

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CONDITIONS OF SALE.

I. The highest bidder to be buyer; and if any dispute arise, the lot to be put up again.

II. No person to advance less than sixpence; above five pounds, two shillings and sixpence; and so on in proportion.

III. The buyer to give in his name and place of abode, and to pay five shillings in the pound as earnest for each lot, if required.

IV. The lots to be taken away with all faults, or errors of description, at the expence and risk of the purchaser, within three days after the sale; and the remainder of the purchase-money to be paid on or before delivery.

V. The auction duty to be paid by the purchaser.

VI. Upon failure of complying with the above conditions, the deposit-money to be forfeited, and the lots which remain uncleared re-sold by public or private sale, and the deficiency (if any) attending such re-sale, shall be made good by the defaulters at the present sale.

MR. WINSTANLEY will faithfully execute the Commissions of such Gentlemen as cannot attend the Sale; and respectfully requests that they will be particular as to their limits. Such Commissions as may be discretionary or unlimited, will be attended to in the order in which they are received.

Liverpool, August 19, 1816.

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CATALOGUE, &c.

FIRST DAY'S SALE.

ENGRAVINGS

FROM

ANTIQUE STATUES, BUSTS, &c.

		First Day.
1	Ten of Statues, from the Library of St. Mark at Florence, engraved by *Faldoni, Gregori,* and others.	1. 0. 0
2	Ten ditto.	19..
3	Ten ditto.	1. 1..
4	Ten Busts, from the same collection, *ditto.*	18..
5	Ten ditto	16..
6	Fifteen ditto.	1.. ..
7	Eight Bas-reliefs from the same, *ditto.*	10..
8	Seven—the four Horses, the Bull in bronze, and two Lions in marble, from the same, *ditto.*	10..
9	Six—five of Altars, and one of Vases, from the same, *ditto.*	6..
10	Six Statues from the palace of the Thuilleries, by *Baudet.*	8. 6
11	Six ditto.	9. 6
12	Twelve Busts, from the same, *ditto,*	12. 6
13	Fourteen ditto, *ditto.*	10. 6
14	Six—five Statues from the Ducal Palace, by *Faldoni,* and one other.	5..

First Day.

11.6 15 Twelve Statues, engraved by *Mellan.*

10.6 16 Twelve ditto.

12.- 17 Thirteen—ten ditto, and three Busts.

9.- 18 Twelve of Statues from the Antique.

10.6 19 Thirteen—the twelve Months, with the title, by *Tob. Sadeler,* from missal drawings.

14.6 20 Nine—six after ancient Greek pictures, very curious, and three after antient pictures, &c.

4.- 21 Two—Quintus Curtius from the statue by *John Bernini,* by *Desplaces;* and Adam and Eve, after the statue by *Baccio Bandinelli.*

SERIES OF PRINTS

ILLUSTRATING THE RISE AND PROGRESS OF

PAINTING.

GREEK SCHOOL.

		First Day.
22	Four, the Crucifixion, from the Vienna library, and three others after early works of Greek artists.	10.6
23	Two, the Evangelists, ditto.	5.6
24	Four, the four Evangelists, early wood prints, from MSS. of the tenth century—*curious.*	10.6
25	Three, St. Luke, an imitation of an early Greek drawing, by *Metz*, and two others.	11.
26	Nine various, from ancient MSS. in the Vatican, &c.	13.6
27	Eight ditto, various.	10.
28	Five, from ancient Mosaics.	11.6
29	Eight various.	9.6
30	Four, the Ladder of Paradise, from a MS. in the Vienna lib. the emperor Emanuel Paleologus and his family, and two others—*curious.*	11.—
31	Sixteen various, from ancient missals.	10.6
32	Forty-eight pieces of Scripture History, from an ancient MS. in the Vienna library.	1. 5.
33	Five pieces from ivory sculptures, &c.	5.
34	Five from Mosaics in the Pontificate of Paschal II.	9.
35	Four, the ancient Confessional in S. Pietro Vaticano, and three others.	13.—
36	Ten from ancient pictures and monuments.	1. 1.—

First Day.

37 Five, the ticket to view the chapel of our Lady of Loretto, and four of the miraculous images of Italy.

38 Seven, Salvator Mundi, and six of the Virgin and Child, from different churches in Italy—*very curious.*

39 Eight various subjects of ancient art, from the Chevalier d'Agincourt.

FLORENTINE SCHOOL.

GUIDO DA SIENA.—1221.

40 Four, the Madonna in the church of S. Domenico at Sienna, painted in 1221, with the inscription—

Me Guido de Senis diebus depinxit amenis,
Quem Christus lenis nullis vult agere pœnis.
A. D. MCCXXI.

from the Etruria Pittrice.

GIUNTO PISANO.—1236.

The martyrdom of St. Peter, from the same.

ANDREA TAFI.—1240.

The Madonna with four saints, ditto.

MARGHERITONE D' AREZZO.—1260.

St. Francis d' Assize, ditto.

GIOVANNI CIMABUE.—Born 1240.

41 Six, the Madonna del Borgo Allegro, from the celebrated picture in the chapel of the Rucellai, from the Etruria Pittrice.

GIOTTO DI BONDONE.

The Navicello or Bark of Giotto, an imitation of the drawing by Metz.

The burial of the Virgin, from the Etruria Pittrice.

BUONAMICO DI CHRISTOFORO.
Called BUFFALMACCO.

St. John the Baptist, from the same.

STEFANO FIORENTINO.

Portrait of Clement V. on horseback, from a drawing, by *Metz.*

TADDEO GADDI.

Three Fathers of the Church, from the Etruria Pittrice.

SIMONE MEMMI.

42 Five, Christ bearing the Cross, from the Etruria Pittrice. " 9 -
Ditto, a single figure, imitation by *Metz.*

MASOLINO DA PANICALE.

The Vocation of St. Peter and St. Andrew.

TOMASO GUIDI.
Called MASACCIO.

Two pieces, figures in imitation of drawings, by *Metz.* " 11 -
43 Seven, after the celebrated pictures in the Chapel of the Brancacci, engraved by *Tomaso Piroli.*
44 Six, Condemnation of St. Peter and St. Paul, from the Etruria Pittrice. 1 " 10 " -

SPINELLO ARETINO.

The death of St. Benedict, from the same.

ANTONIO FIORENTINO.

The death of St. Ranieri, from the same.

PAOLO UCCELLI.

The inebriety of Noah, from the same work.

LORENZO DE BICCI.

Martin V. granting the charter to the church of S. Maria Nova, from the same work.

First Day.

FRA GIOVANNI ANGELICO.

Judas betraying Christ, from the Etruria Pittrice.

BENOZZO GOZZOLI.

/. 5. — 45 Seven, the inebriety of Noah, from the same.

ANDREA DEL CASTAGNO.

Crucifixion with four Saints, ditto.

ALESSIO BALDOVINETTI.

Two studies of figures, imitations by *Metz*.
The adoration of the Shepherds, from the Etruria Pittrice.

FRA FILIPPO LIPPI.

A female Saint at prayers, an imitation by *Metz*.
The adoration of the Shepherds, from the Etruria Pittrice.

FILIPPO LIPPI, JUN.

St. Philip the Apostle performing a miracle, from ditto.

ANTONIO POLLAIUOLO.

/. 3. — 46 Seven, the Martyrdom of St. Sebastian, an outline.
Two Archers, from the same picture, ditto.

ANDREA VEROCCHIO.

The Madonna and Saints, from the Etruria Pittrice.

DOMINICO GHIRLANDAIO.

The Nativity, in imitation of a drawing by *Metz*.
The death of St Francis, from the Etruria Pittrice.

SANDRO BOTTICELLO.

Studies of figures, imitations by *Metz*.
The Virgin and many Saints, from the Etruria Pittrice.

COSIMO ROSELLI.

/. 47 Five, the Marys going to the Sepulchre, from ditto.

FRANCESCO GRANACCI.

The Virgin giving the girdle to St. Thomas, from the Etruria Pittrice.

LORENZO DI CREDI.

Studies of Virgin and Child with saints, an imitation by *Metz.*

The Nativity, from the Etruria Pittrice.

LUCA SIGNORELLI.

The institution of the Eucharist, ditto.

LIONARDO DA VINCI.

48 Five, the battle of the standard, from the Etruria Pitrice. 7/-
Three anatomical studies, by *Bartolozzi.*
Studies of Horses, an imitation by *Metz.*

49 Six—four heads by *Bartolozzi*, from his Majesty's collection; one of machinery, ditto; and the Last Supper, by *Ryland.* 10.6

MICHELAGNOLO BUONAROTTI.

50 Three, Portrait of Michelagnolo by *Ghisi.* 1.5/-
Michelagnolo's Dream, an early engraving, marked

MICHAEL · ANGELVS · IN · VEN.

The same subject, with variations, by *Van Stein.* 10.6

51 Three, Frontispiece to *Hamilton's Schola Italica Picturæ.*
The Creation of Adam and Eve, *from the same work.*
Adam and Eve in Paradise, *Ditto.* 14.6

52 Seven, The Cartoon of Pisa, entire composition.
Six of studies, various.

53 Two, Tomb of Julius II. by *Ghisi.* 18.-
The Statue of Moses, from the same tomb, by an anonymous Artist, but attributed to *Beatrizet.*

54 Four, Tomb of Lorenzo di Medici, Duke of Urbino, in the chapel of S. Lorenzo, at Florence, engraved by *Ghisi.* 16.-

First Day.

Tomb of Julian de Medici, Duke of Nemours, by *Ghisi.*
The Virgin seated between St. Cosmo and St. Damiano, in the same chapel, by *Ghisi.*

9.– 55 The Fall of Phaeton, early engraving, *anonymous.*

12.– 56 Two, The last Judgment by *Martin Rota,* original print.
Copy of the same, marked M. G.

17.– 57 Two, The last Judgment by *J. Wierix.*
The same subject, *anonymous,* proof impression.

1.8.– 58 One, The last Judgment by *Julio Bonasone,* very rare.

19.– 59 Two, A Group from the last Judgment, engraved by *Domenico Fiorentino,* extremely rare, fine impression.
Another group from the last Judgment, a fine and early etching, inscribed,

MICHAEL ANGELVS BONAROTA FLOS DELIBATVS &C. INVENTOR FACIEBAT.

extremely rare.

16.– 60 Two, Another group, from Ditto, *anonymous,* fine impression.
Another group, by *G. Ghisi.*

10.6 61 One, Bacchanalian Infants, *Æneas Vicus incid.* 1566, fine impression, rare.

13.– 62 One, The Martyrdom of St. Peter, by *Michael Lucensis,* fine impression, extremely rare.

4.4.– 63 Six, of the Prophets and Sybils, from the Sistine Chapel, by *Georgius Mantuanus,* fine impressions.

2.8.– 64 Three, of the Prophets and Sybils, by *Volpato.*

11.6 65 Three, Leda, by *Æneas Vicus,* 1546; and two others, the same subjects, with variations.

10.6 66 One, The Burial of Christ, inscribed, *Mich. Angeli. Bonaroti . Florentini . Manu . Sculpta . Romæ.*

7.– 67 Four, Design for the church of St. Peter's, at Rome, by *Agostino Venetiano,* 1517, rare.
Elevation of the principal front of the same, as altered by *Ant. da Sangallo.*
Section of the same.
Interior View of the Farnese Palace.

First Day.

68 Four, The Archers by *Bartolozzi;* two of figures by *Ditto*, and lady's head by *Sharp.* 11-

69 Ten, Holy Family, and nine others, various studies. 1. 1.-

70 Sixty-three, figures and groups, from the Sistine Chapel, engraved by *Adam Mantuanus*, on seven sheets. 4. 6.-

BACCIO BANDINELLI.

71 Two, Academy of Bandinelli by *Æneas Vicus.* 15.-
The Slaughter of the Innocents, a grand composition by *J. B. de Cavalleriis.*

ROSSO ROSSI.

72 Three, Francis I. entering the Temple of Immortality, engraved by *Renal. Boivin.* 15. 6
Adoration of the Wise Men, by *Cherubino Alberti*, 1574.
Assumption of the Virgin, from the Etruria Pittrice.

ANDREA DEL SARTO.

73 Five, The Holy Family, circle by *Callot.* 1. 1.
Dead Christ, with Virgin and Saints.
St. Joachim by *Dom. Vitus*, 1580.
Holy Family by *Gregori*, a Lunette.
Ditto by *Cossa.*

FRA BARTOLOMMEO.

74 Five, various, by *Patch.* 9. 6
75 Five, Holy Family, the Purification of the Virgin, and three others. 10.-

PERINO DEL VAGA.

76 Six, various. 14. 6

GIUSEPPE SALVIATI.

77 One, The Virgin, with S. Antonio and S. Bernardo, by *Zucchi.* 4.-

LODOVICO CIGOLI.

7/- 78 One, Peter and John healing the Cripple, by *Dorigny*.

DIFFERENT MASTERS OF THE FLORENTINE SCHOOL.

2/- 79 Twenty, from the Etruria Pittrice.

6/6 80 Eight Imitations of Drawings, various.

ROMAN SCHOOL.

PIETRO PERUGINO.

13/- 81 Seven, The entombing of Christ, by *Du Flos*, from the Orleans Collection, and six others, various.

RAFFAELLO D'URBINO.

1/4/- 82 Two, Portrait of Raffaello, by *Pontius*, rare.
Ditto by *Hollar*.

19/- 83 Two, ditto, by *Strange*, fine.
Ditto, by *Larmessin*, from the Cabinet du Roi.

15/- 84 Five, Portraits of Carondelet by *Larmessin*, the Cardinal Julio de Medici, Castiglione, and two others by *Edelinck*, from the Crozat Collection.

18/- 85 Two, Jane of Arragon Queen of Sicily, by *Chereau*, and Cardinal Pole by *Larmessin*, from ditto.

1/19/- 86 Eleven, from the Frescos in the Vatican, by *Pietro Aquila*, large sheets.

2/12/6 87 Four, Theology, Philosophy, Justice, and Poetry, from circles in the Vatican, by *Raphael Morghen*, fine impressions.

16/- 88 One, The Dispute on the Sacrament by *George Mantuanus*, large sheet, fine impression.

10/- 89 Two, The Creation of the Animals, marked RAPH. VRBN. INVEN.

Joseph's Dream. RAPH. VR. IN.

First Day.

90 Two, Justice, by *Strange*, from the Vatican. 1/9/-
Mercy, by *Volpato*, Ditto.

91 Four, the Altar-piece in the chapel of the Chigi and two subjects of Sybils, from Ditto, by an antient *Engraver unknown, very rare.* 13.6

In these works, Raffaello appears to have adopted the style of Michelagnolo.

92 One, The first design for the Attila, before the introduction of S. Leo, attributed by *Heineken* to *Bonasone*, *rare.* 8.6

93 Four, The Madonna della Sedia, by *Ægidius Sadler.* 15.6
St. Cecilia by *Thomassin.*
The Nativity, *anonymous.*
Holy Family, *Ditto.*

94 Four, The Holy Family, by *Jerome Frezza.* 15.6
Ditto, by *Poilly.*
The Virgin and Child, and St. John, by *Larmessin.*
Virgin, with the Child asleep, *Poilly.*

95 Three, Holy Family, by *Cheveau.* 12/-
Ditto, by *Reymond.*
Ditto, *anonymous.*

96 Three, Marriage of St. Catharine, by *Bloemart.* 10/-
Virgin and Child, with Elizabeth and John.
La Madonna della Pescia, by *Bartolozzi.*

97 One, The Madonna della Pescia, from the picture in the Escurial, by *Fernando Selme*, 1782, *fine impression.* 1.4/-

98 Four, Holy Family, by *Frey*, from the Cabinet du Roi. 16.6
Virgin and Child, with Elizabeth and John, *Poilly.*
Virgin and Child, from the Escurial, by *Simoneau.*
Ditto, the same, *proof impression.*

99 Four, Virgin, Child, and St. John, by *Chereau.* 15.6
Virgin and Child, by *Duflos.*
Ditto by *Larmessin*
Ditto by *James Hopwood.*

11. 6 100 Three, The Virgin with the Pinks, by *Boulanger.*
Virgin and Child, by *Flippart.*
The Virgin and Saints, by *Pazzi,* from the picture at *Foligno.*

6. 6 101 Two, Isaiah, by *Cæsar Fantelli.*
The Virgin, large Circle, by *Poilly.*

7. 6 102 Three, St. Michael, by *Rousselet.*
Ditto, by *Claude du Flos.*
St. George, by *Larmessin.*

7. - 103 Three, St. Michael, by *Ditto.*
St. George, by *Ditto.*
Judith, by *Larcher.*

9. 6 104 Three, St. John Baptist, by *Simon Vallëe.*
St. John, in the Desert, *Chereau.*
St. John the Evangelist, *Larmessin.*

5. 6 105 Two, St. Margaret, by *Surugue.*
Ditto by *Troyen,* from the Brussels Gallery.

6. 6 106 Two, The Transfiguration, by *Chereau.*
Holy Family, by *Pittau,* fine impression.

11 - 107 Five, The Vision of Ezekiel, *Larmessin.*
Christ bearing his Cross, *Ditto.*
Christ in the Garden, by *Flippart,*
The Entombing of Christ, by *Duflos,* and
The same subject by Count *Caylus.*

8 - 108 Ten, various imitations of drawings, &c.

11. 6 109 Ten ditto, studies for school of Athens, &c.

9. 6 110 Seven ditto, various subjects, *fine.*

7. 6 111 Twelve—six, of Arabesques, by *Agostino Veneziano, rare.*
Six emblematical figures, Cariatydes.

9. 6 112 Ten, Ditto, larger, by *Audran.*

1. 10. - 113 Fifty, Raffaelle's Bible, etched by *Giov. Lanfranco & Sisto Badalocchi.*

1. 1. - 114 Eight, The Cartoons of Raffaelle, from the originals at Hampton Court, by *Gribelin,* with the Title, *fine impressions.*

SECOND DAY'S SALE.

ROMAN SCHOOL,

CONTINUED.

GIULIO ROMANO.

Second Day.

115 Five, the amours of Jupiter, by *Poilly, L'Epicier, &c.* from the Orleans collection. 5. 6

116 Two, the creation of Eve, by *Haussart.* 4. 6
The adoration of the shepherds, by *Desplaces,* from *Do.*

117 Nine, the triumph of Titus, by *Desplaces.* 7. 6
Nymphs bathing, by *Poilly.*
Christ curing the leper, by *Surugue.*
Two imitations of drawings.

GIOVANNI DA UDINE.

Two grotesques, imitations of drawings.

TIMOTEO DELLA VITE.

Two imitations of drawings.

DON GIULIO CLOVIO.

118 Two, the conversion of Saul, *fine impression.* 6. 6
The intombing of Christ, by *Camillo Graffico, ditto.*

POLIDORO DA CARAVAGGIO.

119 Eight of friezes, and one imitation of a drawing. 6. 6

MARCELLO VENUSTI.

120 One, the stoning of St. Stephen, by *Corn. Cort.* 1578. *fine impression.*

SICIOLANTE DA SERMONETA.

121 Five, Virtue, an allegorical subject, by *Haussart.*

BALTHAZER DA SIENNA.

St. Jerome, by *Chateau.*

GAUDENZIO FERRARI.

The Nativity, by *Poilly.*
The Pentecost, by *Hortemels.*

ANDREA LUIGI D' ASSISE.

The Holy Family, by *Tardieu.*

FEDERIGO BAROCCI.

122 Two, Virgin, St. Roch, and St. Sebastian, *Bloemart.*
Virgin, Child, and St. John.

123 Two, Virgin, Child, and St. John, by *Raphael Guidi.*
Holy Family with the cat, by *Corn. Cort.*

124 Two, St. Jerome, by *Villamena.*
Christ appearing to Mary, by *Luca Ciamberlano.*

125 Two, repose in Egypt, *Corn. Cort. fine impression.*
The institution of the order of the preachers, by *Ægidius Sadeler, ditto.*

126 Two, entombing of Christ, by *ditto.*
The calling of St. Andrew, by *ditto.*

127 Two, the descent from the cross, by *Villamena, fine impression.*
St. Francis in the desert, *ditto.*

128 One, the presentation of the Virgin, a grand composition, by *Thomassin, rare.*

TADDEO ZUCCARO.

129 Two, Christ in the Sepulchre, by *Raimond.* 8-

FREDERIGO ZUCCARO.

The Annunciation, by *Raph. Sadeler.*

MICHELAGNOLO MERIGI.
Called CARAVAGGIO.

130 Five, his own portrait, and three others, from the Crozat collection, and the three Apostles, by *Bause.* 10.6

BARTOLOMMEO MANFREDI.

131 Six, Two, by *Haussart.* 10-

VALENTINI.

The four Evangelists, by *Rousselet.*

132 One, the tribute money, by *Steph. Baudet, fine.* 7-

CIRO FERRI.

133 Two, Moses striking the rock, by *Pietro Aquila.* 7-

PIETRO DA CORTONA.

Daniel in the lions' den, by *Aug. à Via.*

CARLO CIGNANI.

134 Five, St. Benedict, by *Jac. Frey.* 11-

GIAMBATISTA GAULI.
Called BACHICHE.

St. John preaching in the wilderness, by *L'Epicier.*
St. Clara, by *L. Desplaces.*

J. F. ROMANELLI.

Moses striking the rock, by *Houssart.*
The finding of Moses, by *Simon Vallée.*

135 Five, The Israelites gathering manna, *G. Raymond.* 18-

ANDREA SACCHI.

Christ bearing his cross, *Vallée.*
Hagar in the desert, *Simonneau.*
Death of Abel, by *Hortemels.*
The Nativity, by *F. Pilsen.*

PIER FRANCESCO MOLA.

136 Four, St John preaching in the wilderness, *G. Lebas.*
Jacob and Rachel, by *Jeaurat.*
Repose in Egypt, by *ditto.*

LUCA FERRARI.

The executioner bringing the head of St. John the Baptist, by *B. Curtus.*

CARLO MARATTI.

137 Five, Tuccia the Vestal virgin, two different impressions, with variations.
The Annunciation, by *Tardieu.*
St. Francis adoring a picture of the Virgin, by *G. Frey.*
Wise men's offering, by *ditto.*
138 Four, Judith and Holofernes, by *ditto.*
Joseph and Potiphar's wife, by *ditto.*
Adoration of the shepherds, by *Poilly.*
Flight into Egypt, by *Frey.*
139 One, Galetea, by *Audran, fine.*
140 Four, St. John preaching, by *Dupuis.*
St. Bernard reconciling the antipope Victor to Innocent II. by *Frey.*

FRANCESCO TREVISANI.

Holy family, by *Nicholas Pigne.*

POMPEO BATTONI.

Apotheosis of Benedict XIV. by *Frey.*

VENETIAN SCHOOL.

GIOVANNI BELLINO.

138 Four, Three from the ancient Brussels Gallery, and one imitation of a drawing. 8.6

GIORGIONE DA CASTEL FRANCO.

139 Christ bearing his Cross, by *Horthemels.* 8.6
A pastoral subject by *Dupuis.*
Two figures by *J. Troyen.*
The Finding of Moses, by *P. Aveline.*

TITIANO VECELLI.

140 Two, Portrait of Pietro Aretino, by *Hollar, fine and rare.* 10.6
Ditto of Daniel Barbaro, by *Ditto,* *ditto.*
141 Four, Portrait of Pietro Aretino, by *Hollar.* 7.6
Ditto of Francis I. by *Petit.*
Ditto of Lady with a Black, two, with variations.
142 Three, Portrait of P. Aretino, by *Vercruys.* 6.6
Ditto of Ippolyto dé Medici.
Ditto of Cosmo dé Medici, by *Picchianti.*
143 Two, The Conaro Family, by *Baron.* 9.6
The Descent from the Cross, by *Rousselet.*
144 Two, Noli me tangere, by *Tardieu.* 6.6
Holy Family, by *Peter de Jode.*
145 One, Christ at Emaus, called The Table-cloth, by *Ant. Masson, fine and rare.* 1.11.6
146 Three, Danæ, by *Vercruys.* 5.—
Ditto, by *Des Place.*
Human Life, by *Ravenet.*
147 Four, Danæ, by *Lisebetius.* 11.—
The Martyrdom of St. Lawrence, by *Sadeler.*

Second Day.

Virgin and Child, by *Corn. Bloemaert.*
S. Christopher, by *Zucchi.*

15– 148 Three, Jupiter and Antiope, by *Baron.*
The same subject etched by *Corneille.*
A Bacchanalian Scene, *anonymous.*

10– 149 Two, The Court of Heaven, by *Corn. Cort.*
S. Peter Martyr, by *Martin Rota.*

7– 150 The Court of Heaven, by *Corn. Cort.*
Virgin, Child, and S. John, by *Vercruys.*
Vanity, by *Lefebre.*

11– 151 Three, Prometheus, by *Corn. Cort.*
Diana and Calisto, by *Ditto, fine, and rare.*
The same subject, varied, by *Van Kessel.*

7– 152 Four, The Pentecost, by *Corn. Cort.*
The Repose in Egypt, by *Ditto.*
Ditto, by *Julio Bonasone.*
St. George and the Dragon, by *Corn. Cort.*

18– 153 Four, The Triumphs of Petrarch, a set, by *Pomarede.*

12– 154 Venus blinding Cupid, by *Strange, fine impression.*
Titian's Son and his Nurse, by *Murphy*, mezzotinto.

ANTONIO REGILLO, called PORDENONE.

3. 6 155 Two, S. Lawrence and other Saints, by *Zucchi.*
The entombing of Christ, by *Troyen.*

GIACOMO ROBUSTI, called TINTORETTO.

10. 6 156 Two, Christ washing the Feet of his Disciples, by *Zucchi.*
The Murder of the Innocents, by *Ægidius Sadler, fine impression.*

15. 6 157 Five, The last Supper, by *Zucchi.*
S. George, by *Ditto.*
S. Jerome and S. Andrew, by *Ditto.*
Jacob's Ladder, by *Ditto.*
The Column of Fire, by *Ditto.*

Second Day

158 Four, Aurora, by *Zucchi.* 16.
Cybele, by *Ditto.*
S. Peter adoring the Cross, by *Ditto.*
The Martyrdom of S. Christopher, by *Ditto.*

159 Three, The Birth of Saint John, by *Horthemels.* 4.
The Flight into Egypt, by *Ossenbeck.*
The Israelites gathering Manna, by *Ditto.*

GIACOMO BASSANO.

160 Nine, Diana and Actæon, by *Dupille.* 10.
Six landscapes and two heads, from the Brussels Gallery.

PAUOLO VERONESE.

161 Two, Christ at Emaus, by *Claude Duflos.* 10.6
The Adoration of the Shepherds, by *Jacobs.*

162 Three, Adoration of the Magi, by *Horthemels.* 8.6
The Marriage of Saint Catherine, by *Ditto.*
Rebecca at the Well, by *Moyreau.*

163 Two, The Finding of Moses, by *Jeaurat.* 14.
The Disciples at Emaus, by *Thomasin.*

164 Four, Christ in the Tomb, by *Gaspar Duchange.* 10.6
Mercury and Hersé, by *Jeaullain.*
A Sacrifice, by *Lefebre.*
Esther and Ahasuerus, by *Hollar.*

ALESSANDRO VERONESE.

165 Two, The Deluge, by *Edelinck, fine impression.* 1.5.
The Marriage of S. Catherine, by *Scotin, ditto.*

JACOMO PALMA.

166 Eight, The Salutation, by *Lisibetius.* 7.
Niobe, by *Ossenbeck.*
Six others from the Brussels Gallery.

167 Three, The Assumption of the Virgin, *anonymous.* 13.

Second Day.

The Martyrdom of S. Sebastian, by *Sadeler*.
Saint Jerome, by *Goltzius*.

9 " 6 168 Two, The Holy Family, by *Picart*, fine impression.
Scourging of Christ, by *Sadeler*, ditto.

ANDREA SCHIAVONE.

7 " 6 169 Five, Jupiter and Io, by *Aveline*.
Four Scriptural subjects, from the Brussels Gallery.

PIETRO DEL VECCHIO.

6 " 6 170 Five, Two by *Vorsterman*, from the Brussels Gallery

POLIDORO of VENICE.

Three Holy Families, *Ditto*.

CARIANI.

3 " 6 171 Four, Christ bearing the Cross, by *Boel*.

VAROTARI.

Three, from the Brussels Gallery.

JEROME MUTIEN.

1 " 12 — 172 Six, Five upright landscapes, with Saints, by *Cornelius Cort, fine impression*.
Saint Francis receiving the Stigmata, by *Ditto*.

8 — 173 Three, Christ washing the Feet of his Disciples, by *Desplace*.
The Resurrection of Lazarus, by *S. Valleé*.
The Holy Family, by *F. Villamena*.

PAULO FARINATO.

8 " 6 174 Three, Holy Family, by *Thomasinus*.

MARCO DEL MAURO.

Adoration of the Magi, *anonymous*.

VALERIO BASSANINO.

Rape of the Sabines, by *Lorenzini.*

DOMENICO FETI.

175 Seven, David, by *Chereau.* 17.6
Portrait of a Comedian, by *Larmessin.*
The Virgin, by *Frederick Hortemels.*
Four others, from the Brussels and Crozat Collections. 11.—
176 Five, Dives and Lazarus by *Haussart.*
Adoration of the Shepherds, by *Ravenet.*
The Guardian Angels, by *N. Dupuis.*
Rural Life, by *Scotin.*
Melancholie, by *Thomassin.*

LOMBARD SCHOOL.

ANDREA MANTEGNA.

177 Two, imitations of drawings, by *Metz.* 5.—

FRANCESCO FRANCIA.

178 Two, an allegorical subject, engraved by *G. Folkema,* from the Dresden gallery. 10.—
Virgin, Child, and Saints, an imitation, by *Metz.*

ANTONIO DA CORREGGIO.

179 Three, a portrait, engraved by *Tanjé* from the Dresden gallery. 4.6
A portrait, Arcolano Armafrodito, by *Hollar.*
A Lady's head, by *Watson.*
180 Two, the marriage of St. Catherine, by *Mercati.* 10.—
The St. Jerome, by *Corn. Cort.*

Second Day.

181 Three, The Nativity called La Notte, etched by *Matthioli.*
The same subject, *anonymous.*
The Virgin and Child, from *ditto.*

182 Three, The Virgin, Child and St. John, a large circle, by *Bazin.*
Holy family, an etching, by *Aquila.*
Virgin and Child, ditto, *anonymous.*

183 Two, Virgin and Child, by *Dom. Cunego.*
Ditto, by *Vorsterman.*

184 Three, Marriage, of St. Catherine, by *Mercati.*
The same subject, by *Capitelli.*
The same subject, by *Angelica Kauffman.*

185 Two, Repose in Egypt, by *Fr. Brizio.*
Virgin and Child, fine etching, *anonymous.*

186 Six, Virgin and Child, by *Drouet.*
Marriage of St. Catherine, large circle, *Picart.*
Virgin and Child, by *Corvi.*
Ditto, by *Cooper* and two others.

187 Four, Two Allegorical, by *Picart.*
Two Etchings, *anonymous.*

188 Three, La Madonna della Scala, *Ravenet.*
An Allegorical subject by *Lorenzini.*
An etching of a martyrdom, by *Vanni.*

189 Two, Diva Magdalena, by *Bartolozzi.*
Christ in the Garden, by *Cunego.*

190 Two, Virgin and Child, with S. George and other Saints, from the Dresden Gallery, by *Beauvais.*
Virgin and Child, with Saints.

191 Two, Danæ, by *Duchange.*
Venus and Cupid, by *Sornique.*

192 Twelve, The Groups from the ceiling of the church of the Benedictines at Parma, 12 pieces with the title, by *Jacobus Maria Jovianinus,* 1700, *fine impressions, very rare.*

Second Day.

193 Twelve, from the Ceiling at Parma, etched by *Vanni, fine, and rare.* 1.10.

194 Seven, Various, of the Reception of the Virgin into Heaven, from the dome at Parma, by *Aquila, &c.* 10.

195 Six, Groups from Ditto, by *Badalocchio, the set, fine and* rare. 11.

196 Four, Virgin and Child, by *Edelinck.* 5.6
Three studies by *Ryland.*

FRANCESCO MAZZUOLI.
Called PARMEGIANO.

197 Six, St. Peter returning from prison, by *Corn. Cort.* 19.
Holy Family, by *Æneas Vico.*
Virgin and Child, by *Bonasone.*
And three others.

198 Four, Holy Family, by *Bonasone.* 7.6
And three others.

199 Two, A Marriage, by *Caraglio.* 7.6
The Holy Family, with St. John, by *Bissi.*

PRIMATICCIO.

200 Six, Vulcan's Forge, *anonymous.* 11.
Four groups by *Ghisi.*
One other.

201 One, The Gods on Olympus, from the centre of the ceiling of Fontainbleau, *very fine and rare.* 15.

FRANCESCO SALVIATI.

202 Three, The Martyrdom of St. Catherine. 1.0.

JULIO CAMPI.

Holy Family, with Saints and Angels, *anonymous.*

LORENZO SABBATINI.

The Feast at Canaan, by *Corn. Cort.*

BENVENUTO GAROFALO.

6.6 203 Two, The Virgin adoring the Infant Jesus, by *Poilly.*
Christ with the Samaritan Woman, by *Hortemels.*

LODOVICO CARACCI.

1.1– 204 Six, His Portrait by *Townly.*
The Nativity of St. John the Baptist, by *Cunego.*
St. John, preaching in the Wilderness, by *Wagner.*
Ceres, by *Pisari.*
Pluto, by *Ditto.*
Abraham and the Angels, by *Rosaspina.*

AGOSTINO CARACCI.

8.6 205 Two, Virgin and Child, with Saints, by *Fariati.*
A Landscape with figures, by *Bartolozzi.*

ANNIBALE CARACCI.

8– 206 Three, Calvary, by *Desplaces.*
St. Francis, by *Corneille.*
One other, by *Bartolozzi.*

15– 207 One, Saint Roche giving Alms, by *Camerata,* fine impression.

6.6 208 Two, Saint Gregory, with Angels, by *Frey.*
The Assumption of the Virgin, by *Chasteau.*

8.6 209 The Stoning of St. Stephen, by *Ditto.*
Venus, by *Lorenzini.*

18– 210 Two, The Stoning of St. Stephen, by *Baudet.*
The Silence, by *Picart, fine impression.*

DOMENICO ZAMPIERI.
Called DOMENICHINO.

6.6 211 One, The Communion of St. Jerome, etched by *C. Testa.*

9.6 212 Two, The same subject by *Frey.*
Justice and Temperance, by *Ditto.*

Second Day.

213 Four, Groups of the Evangelists, by *Dorigny.* 17-

214 Three, King David, by *Rousselet.* 13.6

St. Cecilia, by *Pica.*

Æneas and Anchises, by *G. Audran.*

215 Two, Adam and Eve, by *Tardieu.*

Diana and her Nymphs, etched by *Venturini.* 4.6

GUIDO RENI.

216 Two, The Doctors of the Church, by *Frey*, fine impression. 10.-

St. Francis in Meditation, by *Rousselet.* 12-

217 Four, The Labours of Hercules, by *Ditto.*

218 Two, Holy Family, with St. John. 6--

Erigone, by *Vermeulen.*

219 One, Cleopatra, by *Strange, fine impression.* 10.6

FRANCISCO ALBANO.

220 Six, His Portrait, by *Frezza.* 7.6

Nox, by *Ditto.*

Polyphemus, two plates, by *Ditto.*

Apollo, &c. by *Ditto.*

Venus, by *Ditto.*

221 Five, The Nativity of the Virgin, by *Bartolus.* 11.6

Jupiter and Leda, *anonymous.*

Venus and Cupid, by *Duflos.*

One emblematical, by *Bloemart.*

The Nereïads, by *Cunego.*

FRANCISCO BARBIERI.
Called GUERCINO.

222 Four, His Portrait, by *Clouvet.* 7.6

S. Petronilla, by *Frey.*

Two etchings by *Bartolozzi.*

GIOVANNI LANFRANCO.

223 Two, The separation of St. Peter and St. Paul, by *Picart.* 6.6

Second Day.

S. BADOLOCCHI.

The Judgment of Paris, by *Frezza.*

SEBASTIANO CONCA.

J.6	224	Two, The Virgin and Child, with Saints, by *Frey.* The Virgin in Glory, with Angels, by *Ditto.*
2.10	225	Fifteen, after *various* Italian Masters, *some rare.*
11	226	Eight, ditto, ditto.
10	226	Six ditto.

THIRD DAY'S SALE.

SERIES OF PRINTS

ILLUSTRATING THE RISE AND PROGRESS OF

ENGRAVING.

ITALIAN.

Third Day.

228 Nineteen, curious specimens of early engraving, *very rare.* 1 . .

BACCIO BALDINI.

229 One, Dante and Virgil at the entrance of the wood, after *Sandro Botticelli.* RARISS. 1 . 16 . .

230 Two, Beatrice recommends Dante to the care of Virgil, after *ditto.* RARISS. 3 . . . .

Another copy of the same, *in a different state.—These very early specimens are from the rare edition of* Dante, *of* 1481.

ANTONIO POLLAIUOLO.

231 One, Hercules and Antæus, arched at the top, *a brilliant impression, and of the greatest rarity.* 4 . . .

232 One, The Battle in the Wood, inscribed OPVS ANTONII POLLAIOLI FLORENTINI. *RARISS.* 7 . 12 . 6

ANDREA MANTEGNA.

233 One, The Virgin and Child, *the original print; of which* Strutt *has given a copy in his Dictionary of Engravers.* 3 . 4 . .

Third Day.

234 One, Hercules and Antæus, with the inscription DIVO HERCVLI INVICTO.

235 One, Combat of Sea Gods, excited by Envy, " *Ce mor-* " *ceau est un des plus beaux de l' œuvre de Mantegna.* " Vasari *en fait mention.*" *v. Bartsch, Peintre Graveur.* iii. 239.

236 The same, *a fine impression, but cut less.*

237 One, Combat of two Tritons.

238 The Triumph of Bacchus and Silenus.—*This print is also cited by* Vasari.

239 One, the descent from the Cross, *fine impression,* extremely rare, *mentioned by* Vasari.

240 One, The burial of Christ, " *Cette estampe, dont* Vasari *fait* " *mention, est une des plus parfaites de l' œuvre d'* " Andrea Mantegna, *tant pour le dessein que pour* " *les expressions & la gravure.*" *Bartsch,* xiii. 230. *The original picture by* Andrea Mantegna *is in this collection.*

241 One, The Senate of Rome accompanying a Triumph.—*Probably intended as a part of his triumph of Julius Cæsar, but not introduced in that work.*

242 Two, Another copy of the same, Soldiers bearing trophies, *very fine.*

ZOAN ANDREA.

243 One, four Nymphs dancing, from a design of *Andrea Mantegna. Bartsch,* xiii. 305.

244 One, an allegorical subject of seven figures, after *Andrea Mantegna. Bartsch,* xiii. 304.

J. A. BRIXIENSIS.

245 Two, Senators of Rome attending a Triumph, *a copy from the print of* Andrea Mantegna, *fine impression.*

Grotesque ornaments with figures, marked IO. AN. BXVS.

Third Day.

ROBETTA.

246 One, the adoration of the Magi, *fine impression, Bartsch,* xiii. 396. 3. 6.

247 One, Venus surrounded with Cupids, *fine impression, very rare. Bartsch,* xiii. 403. 1. 16.

248 One, Cupid binding a young man to a tree. *Bartsch,* xiii. 406. 1. 18.

DOMENICO CAMPAGNOLA.

259 One, a female reclined in a landscape, inscribed DO. CAMP. 1517. 3. 3. 0

JULIO CAMPAGNOLA.

249 One, St. John the Baptist, inscribed IVLIVS CAMPAGNOLA. F. *fine impression.* 2. 10.

ANONYMOUS.

250 One, *Portait of a Florentine Lady,* nearly the size of life, turned towards the right, and elegantly dressed, with an ornament of jewels on her forehead, apparently from the design of *Lionardo da Vinci,* and executed in a style which indicates a very early state of the art: but without the name or mark of any engraver.—*Of this very rare and singular print, no description has been found, or copy met with, in any catalogue or collection.* 4. 4.

251 One, the four sons of the king shooting at the dead body of their father, from the Gesta Romanorum. *v.* Warton's *History of English Poetry, vol.* 3, *Dissertation, p.* xxii. *A curious specimen of very early engraving.* 3. 11.

MARC ANTONIO RAIMONDI.

252 One, four Cupids at play, one of them is endeavouring to carry another in a kind of pannier, assisted by the two others; marked M.A.F. at the bottom, on the right; on the pannier is inscribed the year 1506.—*One of the earliest productions of* Marc-Antonio, *at the age of nineteen; engraved after* Francesco Francia, *rare.*

253 Three, the death of Lucretia, with the Greek inscription. The first print engraved by him after the works of *Raffaelle.* "*Extremement rare.*" *Bartsch*, xiv. 156.

The same subject copied in reverse, by *Agostino Venetiano, very fine.*

The same subject in a landscape, with a different description; supposed by Heineken to be Dido. *Dict. des Artistes, vol.* i. *p.* 347.

254 Three, Adam and Eve driven from Paradise, after *Michelagnolo*, in the ceiling of the Sistine chapel. "*Extremement rare.*" *Bartsch*, xiv. 4. *where he has erroneously attributed the design to Raffaelle.*

Another impression of ditto.

Two figures, standing and pointing towards some distant object, after *Michelagnolo*, *Heinek* i. 362.

255 One, the Queen of Sheba visiting Solomon, *very fine impression.*

256 One, the Virgin and Child, called *La Vierge au Palmier.* Heinek i. 291.

C'est une des plus parfaites que Marc-Antoine *ait graveés d'apres* Raphael. *Bartsch* xiv. 69.

257 Three, the Virgin and Child, with St. Ann and St. Elizabeth, called *la Vierge au berceau.* Bartsch xiv. 70.

A copy, attributed by *Bartsch* to Marco da Ravenna. "*des plus trompeuses qu'on a jamais faite, et qui a été toujours confondue avec l' original, meme par les*

connoisseurs les plus exercés." Bartsch ib. *He has shewn the slight differences by an engraving*, tab. xiv. fig. 5.

Another copy, *reverse in red ink.*

258 Three, the Virgin and Child seated in the clouds, from a design for the great picture of *Raffaelle* at Foligno, *fine impression.* 1 - -

Copy of the same, *well executed.*

A repetition of the same design, with variations, with the heads of Cherubim added by *Agostino Caracci.* 15 -

259 Two, the Virgin, Child, and St. Ann, in a niche. The Virgin seated on the right, with the Child standing on her knee, St. Ann opposite receiving the Child from her. The cypher of *Marc Antonio* at the bottom, on the left. This print resembles a larger one described by *Heineken* i. 292. *extremely rare.*

The little Pest, called the *Morbetto, fine impression, but much cut down.*

260 Two, Christ seated between two columns in the Temple, the Virgin and another ascending the steps, *called by* Bartsch, *Notre Dame à l'escalier.* 18 -

Copy of the same, *with the tablet marked* M. A. F.

261 One, the Virgin lamenting over the dead body of Christ, called, *La Vierge au bras nud.* "*Cette pièce rare est une des plus belles productions de* Marc-Antoine." Bartsch xiv. 40. 1 - 14 -

262 One, the Saviour seated in the clouds, between the Virgin and St. John; St. Paul and St. Catharine below; called *the Five Saints,* mentioned by *Vasari* as a large and very fine print. Mariette's *impression, with his name.* BRILLIANT AND RARE. 2 - 16 -

263 One, The Descent of the Holy Ghost. v. *Heinek.* i. 377, *who thinks it is engraved by* Caraglio. 15 6

Third Day.

4. 4. 264 One, the Martyrdom of St. Laurence, after *Baccio Bandinelli, a fine impression.*

"*Cette superbe estampe, qui est tres rare, est une de celles ou* Marc-Antoine *a fait voir ce qu'il etoit capable de faire dans sa plus grande force.*" Bartsch. xiv. 90.

This print was engraved by *Marc-Antonio* in return for the assistance afforded him by *Bandinelli* in prevailing on Clement VII. to release him from prison; where he was confined as a punishment for engraving a series of indecent prints after Giulio Romano, with the verses of Pietro Aretino.

1. 2. 265 Two, Hercules and Antæus. Heinek i. 311. Bartsch xiv, 346. *The design is by some attributed to* Michelagnolo.

Cupid and the Graces, one of the Angles in the Palazzo Chigi, *fine old impression.*

1. 266 One, Neptune appeasing the Storm, surrounded by nine other historical subjects from Virgil, called the Quos Ego.

1. 18. 267 One, the Parnassus. "*Une des plus belles estampes que Marc-Antoine ait graveés.*" Bartsch xiv. 300.

7. 268 One, the Judgment of Paris, *an early impression, before the Address of* Salamanca.

3. 7. 269 One, Marc-Antonio's Dream, erroneously called by Bartsch "*Le Songe de Raphael,*" from the design of *Marc-Antonio, fine impression, extremely rare.*

8. 6 270 Two, Angelica and Medoro, after a design of *Giulio Romano.* Bartsch xiv. 359.

Copy of the same.

1. 1. 271 One, the Stregozzo, called in France *La Carcasse,* attributed by some to *Agostino Venetiano,* on account of the letters A. V. found on some of the later impressions, and supposed by others to have been begun by *Marc-Antonio,* and finished by *Agostino. An early impres-*

sion, without the letters, but with the tablet of Marc-Antonio.

The design is attributed by *Lomazzo* to *Michelagnolo.*

272 Two, a Lion Hunt, from an ancient bas-relief, inscribed "*Quæ stabant,*" *&c.* with the cypher of *Marc-Antonio.* 1.. 2.—

The Battle of the Cutlass, *without mark or name.*

273 Three, Sacrifice to Priapus, after *Giulio Romano,* with the cypher. Heinek i. 328. 2.. 19.

A Dance of nine Children. Heinek i. 369.

A Satyr carrying a naked Woman. Heinek i. 310.

274 Two, the Cassolette, supposed to have been designed by *Raffaelle,* for Francis I. Bartsch xiv. 362. 18.—

Cleopatra asleep, from an ancient statue at Rome.

275 Five, The Virtues—Faith, Justice, Charity, Prudence, and Temperance; with the cypher; *fine impressions.* 1.. 3.—

276 Five, Christ seated, in sorrow, and four others, copied by *Marc-Antonio,* from the Life of Christ by *Albert Durer; all marked with the tablet of* Marc-Antonio, *and with that of* Albert Durer. 17.—

277 Seventeen, the Life of the Virgin, copied from the engravings in wood by *Albert Durer,* and marked with his cypher. In the last print is the cypher of *Marc-Antonio.* 3.. 12.—

The set by ALB. DURER *consists of* 24 *prints, of which* MARC ANTONIO *copied only* 17.

278 Nine, an emblematical frieze, with six figures, Heinek. i. 318, *very rare;* and eight others, various, *some rare.* 2.. 3.—

279 Thirty-two, the History of Cupid and Psyche, in thirty-two pieces, by *Marc-Antonio* and his Scholars *Agostino Veneziano and Marco da Ravenna,* from the designs of *Raffaelle*—A FINE AND PERFECT SET. 4.. 5.—

DOUBTFUL PIECES, AND COPIES AFTER MARC-ANTONIO.

280 Two, the Descent from the Cross. "*Copie tres exacte, faite trait pour trait d'apres l'estampe orìginale, par une anonyme.*" Bartsch xiv. 37. *Very fine impression.*

Noah commanded to build the Ark, with the letters R. V. *(Raphael Urbinas)* on the step, *fine impression.*

281 Two, the Assumption of the Virgin, after *Raffaelle.*

Christ healing the Sick, after *Ditto, very fine.*

282 Four, Alexander ordering the Works of Homer to be placed in the Chest of Darius, after *Raffaelle.*

The Archers, after *Michelagnolo.*

Venus after having bathed, Cupid with his bow, after the original of *Marc-Antonio.* "*Superieurement bien gravée par un anonyme de beaucoup de merite.*" Bartsch xix. 225.

A Woman drawing a Thorn from her Foot, after *Raffaelle,* marked 1532.

AGOSTINO VENEZIANO.

213 Two, the Sacrifice of Abraham with the mark A. V. although *Vasari* says, *the print is engraved by* Marc-Antonio; *beautiful impression.*

The Benediction of Isaac, marked A. V. 1524.

284 Two, the Annunciation, marked RAP. INV. *fine impression.*

The Nativity, after *Giulio Romano.*

285 Two, the Virgin and Child, St. John presenting a wreath of flowers, marked A. V.

Virgin and Child in the clouds, with Angels, marked A.V.

286 Two, Alexander and Roxana, *very fine.*

A naked Woman, seated, her right hand resting on a vase.

287 Two, an emblematical subject, representing an Assembly in the clouds, a Woman blowing a trumpet, &c. after *Bandinelli,* marked 1516, A. V. *very rare.*

Third Day.

Cleopatra with the Serpent, her right hand on an urn, on which are the letters A. V. above is the year 1515, after *Bandinelli.*

288 Two, Psyche taken up into the air by Zephyrs, after *Raffaelle, fine impression, before the address of Lafreri.* /. 9 —

Hercules strangling the Serpents, dated 1533, *very fine impression.*

" *Cette estampe est une de celles qu' Augustin à gravée avec le plus de soin et d'art, et elle est une des plus parfaites de son œuvre.*" Bartsch XIV. 237.

289 Two, Lycaon changed into a wolf, after *Raffaelle* with the letters A. V. and the year 1524. . 8 —

A Figure from the Cartoon of Pisa, by *Michelagnolo* marked A.V. 1517.

290 One, Hercules and Antæus, an old emaciated female seated on the ground, supposed to be the Earth (the mother of Antæus) with the year 1533 and the letters A.V. The design is generally attributed to *Raffaelle*, but Heineken supposes it to be after either *Michelagnolo* or *Rossi.* /4 —

291 Two, An Old Shepherd reposing, said to be after *Domenico Campagnola*, marked A.V. *A very early print of* Agostino, *referred to by* Mr. Landseer, *in his 3d Lecture, as the first instance of stippling.* /. 12 —

A Female reposing with a Child in her arms, a Landscape in the back ground, marked A. V. *rare.*

292 Two, Venus and Cupid in a Landscape, without mark, after *Raffaelle, fine impression.* /— —

The same subject with variations, a Landscape seen through a window.

293 Three, Pedestal for a Column, sent to *Raffaelle*, from Constantinople. /1 —

Third Day.

Psyche on a Dolphin attended by Cupid, a butterfly above, erroneously called *Venus* by Heineken I. 621.

The triumph of Silenus after *Raffaelle.*

294 One, Venus and Vulcan with Cupids, marked RAPH. URB. DUM VIVERET. INVEN. and below a tablet with the letters A. V. 1530. It is more probably from a design of *Giulio Romano, fine impression.*

295 A group of five figures from the School of Athens, with the portait of Raffaelle, marked M.D.XXIIII. A.V. *fine impression.*

296 Two, A group from the Cartoon of Pisa, called the Grimpeurs, marked 1524. A.V. *fine impression.*

The Statue of Apollo.

297 Two, The Cemetery, or Les Squelettes, after *Bandinelli,* with the inscription AVGVSTINVS VENETVS DE MVSIS FACIEBAT 1516 *fine impression. The family name of* Agostino *is known only from this print.*

The Academy of *Baccio Bandinelli,* marked 1530 A.V.

298 Two, The Assembly of the Gods, said by *Vasari* to be engraved by *Agostino* and *Marco du Ravenna,* after *Raffaelle.*

The Nuptial feast of Cupid and Psyche, attributed by *Vasari* to the same engravers, *fine impression.*

299 Four, The Evangelists after *Julio Romano.*

MARCO DA RAVENNA.

300 Three, Venus after bathing, after *Raffaelle,* Bartsch XIV. 225.

A copy, reverse, *very fine.*

Another larger, with considerable alterations.

301 Two, Venus and Cupid riding on Sea Monsters, with the engraver's usual mark.

Third Day.

A Nymph drawing a thorn from her foot; before her a rabbit, companion to the former, *fine impression.*

302 Two, St. Michael, trampling the Demon under foot. 16—

A Woman leading a Lion, attributed by some to *Marc Antonio, fine impression.*

303 Two, The rape of Helen, after *Raffaelle, fine impression.* 1. 2—

A Nymph on a Triton, a rudder in his hand.

304 Two, La Madonna della Pescia, from the Picture in the Escurial, *fine impression.* 18—

A group of Figures, from the School of Athens.

305 Two, Laocoon, after the antique Statue, before the modern repairs, marked MARCVS RAVENAS. and at the bottom LAOCHOON. "*Estampe tres rare*" Heinek 1.656. 3. 10—

The Statue of Marcus Aurelius.

306 One, The Slaughter of the Innocents, after *Baccio Bandinelli, a superb impression.* 2. 6—

307 Thirteen, Christ and the twelve Apostles, *with the usual mark.* 1. 2—

GIULIO BONASONE.

308 Two, Adam and Eve driven from Paradise, "Bizarre composition."—*The design is attributed in* Wincklers' *catalogue, to* Amico Aspertini. 19—

The Animals quitting the Ark, after *Raffaelle.*

309 Two, Joseph sold by his Brethren, after *Raffaelle.* 16—

The Cup found in Benjamin's Sack, *fine.*

310 Two, The Nativity of John the Baptist. "*Jacobus Florentinus, inventor.*" *Julio B. in.* supposed to be after the design of *Pontormo.* 1. 18—

The Virgin in Grief, the Body of Christ extended before her on a bier, after *Raffaelle.*

311 Two, The Virgin and Child, with St. Nicholas, and other Saints, after *Parmigiano.* 18—

Third Day.

The Tiburtine Sybil pointing out to Augustus the Virgin and Child in the Clouds.

312 Two, Saturn and his three Sons, after *Jul. Romano.*
Nymphs and Satyrs in a Cavern by the Sea Side, after *do.*

313 Two, Jupiter nourished by the Goat, after *Ditto.*
Angelica and Medoro, after *Ditto.*

314 One, A Battle of Cavalry, in which two figures, armed with swords, appear in the air. The first idea of *Raffaelle* for his picture of Attila.

315 Four, St. Mark the Evangelist; St. John and St. Peter healing the Lame Man; St. Paul preaching; and St. Paul and the Dragon, after *Perino del Vaga.*

316 Two, The Virgin washing the Saviour's feet, probably from the engraver's own design.
The Vintage of Venus, *Ditto.*

317 Three, Europa, after *Raffaelle.*
Apollo instructiug the Goddess of Painting.
Mars and Venus discovered by Apollo.

GIACOPO CARAGLIO.

318 Two, The Death of Abel, after *Perino del Vaga.*
A Battle. R. I. JACOBUS, VER. F. after *Raffaelle, fine impression.*

319 Twenty, of the Gods of the Heathens, after *Rossi Rossi, very fine impressions.*

DOMINICO BARBIERI, called DOMINICO FIORENTINO.

320 Two, Four Skeletons, in various attitudes, vases and armour in the back ground, *fine.*
A Banquet, in the manner of the ancients.

NICOLO BEATRIZET.

321 Two, Christ releasing Souls from Purgatory, after *Raffaelle.*
Cain and Abel sacrificing, after *Ditto.*

Third Day.

322 Three, The Flaying of Marsias, *the letter B. on a die.* 16—
Two Battles, from the antique, *with the same mark.*

323 Four, Æneas and Anchises, after *Raffaelle, Ditto.* 1. 5 —
Another, with variations, *Ditto.*
A Frieze, Children with Music, &c. *Ditto.*
Hercules subduing Vice, *Ditto.*

ÆNEAS VICUS.

324 Two, Dead Christ, supported by St. Joseph, and lamented by the holy women, after *Raffaelle,* 1543. 1. 17 —
The Battle of the Amazons, *fine and rare.*

325 Two, Mars and Venus, after *Julio Romano.* 1. 2 —
The Contest between the Picæ and the Muses. ÆNEAS VICVS PARM. RESTITVIT, 1553.

BENEDETTO STEFANI.

326 Two, The Battle of the Lapithæ. 18 —

LUCA BERTELLI.

The Tribute Money, after *Dominico Campagnola.* 1 —

GIOVANNI BRITANO.

327 Three, River Gods pouring out their Urns, after *Giulio Romano,* and two others, various. 9 —

CASPARO REVERDINO.

328 Three, The Vision of St. Peter, marked *C. Reverdinus f.* 1. 14 —
Christ crowning the Virgin, surrounded by angels, the Father above giving the benediction.
The Burial of Christ, after *Primaticcio,* marked A. FONTA. BLEO. BOL.

GIORGIO GHISI MANTUANO.

329 Five, Mars and Cupid, after *Giulio Romano.* 1. —
The Marriage of S. Catharine, *after the same.*

Third Day.

A Lion devouring a Horse, *after the same.*
History, an emblematical figure, *after the same.*
The Continence of Scipio, *after the same.*

2. 3 — 330 Two, The Nativity, with the Shepherds; Angels above, "*Gloria excelsis,*" *marked* G. MF.
The Ascension, *marked* G. MF.

13 — 331 Three, Hercules, *from the ancient statue.*
Mars and Venus, with three Cupids.
Cupid and Psyche crowned. In the back ground a sacrifice.

18 — 332 Two, The Punishments, or Prison Scene, after *Julio Romano.*
The Salutation of the Virgin and Elizabeth, after *Francesco Salviati.* There is an etching of the same subject, by *G. B. Passarotti, v. Etchings.*

2. 2 — 233 One, Raffaelle's Dream, *rare.*

DIANA MANTUANA.

17 — 334 Two, Abraham offering up Isaac, after *Don Giulio Clovio,* 1575.
The taking down from the Cross, after *J. B. Mantuano.* *Diana filia incidebat.*

14 — 335 Five, Three pieces, composing a frieze of horsemen, after *Giulio Romano,* Rome, 1575.
A Sacrifice, after the same.
A Conversation, after the same, inscribed DIANA.

PERIECOUTER.

18 — 336 Five, Two of Terms, marked with the monogram S. P. 1535, *rare.*

CORNELIUS CORT.

Moses and Aaron before Pharoah.
The Holy Family, after *Taddeo Zuccaro.*
Justice rewarding Merit, after *Fred. Zuccaro.*

Fourth Day

AGOSTINO CARACCI.

337 Three, Portrait of Agostino, by *Simon.* 16-

Portrait of Titian, with the inscription above, TITIANI VECELLII PICTORIS CELEBERRIMI AC FAMOSISSIMI VERA EFFIGIES.

Portrait of Johannes Gabriel Comicus, *nuncupatus Sivel.* 15

338, Fifteen, Christ and the Apostles, in fifteen prints, *supposed to be his earliest productions,* fine set.

339 Two, The Virgin extending her mantle over two Saints kneeling, *with the verses,* 13-

" Color che uniti in charità perfetta," &c.

Dead Christ in the lap of the Virgin, after *Michelagnolo.* 15-

340 Four, The Fan, *first impression.*

The two pieces of theatrical scenery

The Dog of Agostino.

The Parable of the Sower.

341 Three, Cupid covering the eyes of a Satyr, to prevent his looking at two Nymphs. 7.6

St. Francis praying before a Crucifix.

342 One, The Great St. Jerome, *the plate of which was unfinished at* Agostino's *death, and was completed by* Francesco Brizio. 13-

343 One, The Ecce Homo, after *Correggio,* 1587. 12-

344 One, The Virgin and Child, with S. Catharine and S. Jerome, called the Great S. Jerome, *after the same,* 1586. 10-

345 Two, The Virgin and Child, surrounded by angels scattering flowers, after *Giulio Campi,* but without name of either painter or engraver. 7-

Jacob and Rachel, after *Dionysius Calvart,* 1581.

346 Three, St. Francis in extasy, an angel in the air playing on a violin, after *Francesco Vanni.* 8-

The Virgin in a Crescent giving suck to the Child, two cherubim above, after *Giacopo Ligozzi.*

Fourth Day.

The Holy Family. The Virgin raises the linen from the Child with her right hand.

10 c. 347 One, The Ascension of Christ from the midst of his Disciples, after *Domenico Passignano*, 1588.

10 c. 348 One, Æneas, attended by his Wife and Son, carrying off his Father from Troy, after *Federic Barocco*.

8. 6 349 Six, Mercy, Truth, Justice, and Peace, after *Horatio Sammachini*, 1580.

Mercury and the three Graces, after *Tintoret*.

Wisdom, Peace, and Abundance sending away Mars, *after the same*.

10 — 350 Two, The Holy Family, with the infant S. John seated above an arch; below is S. Michael trampling on the Dragon, after *Lorenzo Sabbatini*, 1582.

The Virgin, attended by three Angels, appearing in the clouds to S. Jerome, after *Tintoret*. 1588.

16 — 351 Two, The Crucifixion—the Virgin fainting, after *Paolo Veronese*.

The Marriage of S. Catharine, an Angel playing the violoncello, *after the same*.

12 — 352 One, Dead Christ, supported by the Virgin and an Angel, *after the same*, 1582.

15 353 Two, The Holy Family; S. John bringing a Lamb; below, are S. Anthony and S. Catharine, *after the same*.

The Martyrdom of S. Justina, in two sheets, *after the same*.

15 — 354 Six, Various, sujets libres

1. 2 — 355 Eight, Ditto.

FOURTH DAY'S SALE.

SERIES OF ENGRAVERS

CONTINUED.

GERMAN AND FLEMISH MASTERS.

FRANCISS STOSS, *or* STOLTZERS.

Fourth Day.

356 One, The Resurrection of Lazarus, a composition of fourteen figures. At the bottom, near the middle, is the mark of the artist, *fine impression, in the highest preservation,* from Hillier's collection. 16 5 —

Strutt *supposes the works of this master to be the earliest specimens of engraving, and executed about the year* 1450: *and* Bartsch *describes only three prints by him, of which this is the largest.*

FRANCIS VAN BOCHOLT.

357 One, The Judgment of Solomon, marked F. v. B. *fine impression.* 1 1 —

Heineken *says, there are no prints more ancient than those of* Bocholt, *who was a shepherd in the Pays de Berg, and of whom he has given a long account.*

358 One, St. George in Armour, combating the Dragon. *This print is referred to by* Bartsch *as an instance of the* 2 12 6

alteration of the letters F. v. B. to I. v. M. *which shews that the plate had come into the possession of* Israel van Mecheln, *who is supposed to have been the scholar of* Bocholt, *and who published the engraving as his own.*

JOHN ANCKER DE ZWOTT.

2. 3— 359 One, Christ on the Mount of Olives, a large composition, surrounded with an ornament of rich gothic architecture; at the top, near the centre of which is inscribed Zwott. *fine impression, extremely rare.*

MARTIN SCHOEN, *or* SCHONGAUER.

1. 2— 360 Two, The Nativity, the Virgin, turned towards the right, adores the infant Christ, who is lying before her, *with the usual mark.*

St. Christopher walking towards the left, his staff in his right hand.

1. 9— 361 Two, The Baptism of Christ, on the right an Angel with a large cloth.

A Peasant and his Wife going to Market.

3. 1— 362 Four, St. John the Apocalypse, in his left hand he holds the book with a lamb upon it, and points to it with his right.

St. Martin dividing his Cloak with a Beggar.

St. Michael, in long drapery, killing the Dragon.

St. Agnes, a book in her right hand, a palm in her left.

1. 15— 363 Four, Christ crowned with thorns, St. Luke painting the Virgin, Christ on the Mount of Olives, and a copy, marked I.U.C.

ISRAEL VAN MECHELN.

1. 14— 364 One, The birth of the Virgin, marked Israel. b. m. *fine impression.*

1. 16— 365 One, The massacre of the Innocents, *ditto.*

Fourth Day.

366 One, Christ amongst the Doctors in the Temple. BRILLIANT. 3.. 5 —

367 Two, St. Peter and St. Andrew. Below the former is inscribed "*credo in deum,*" and under the latter "*et in jhesu xpto.*" 1.. —

St. Christopher marching through the river to the right, where a hermit approaches to meet him; Christ is kneeling on the shoulder of the Saint, and gives the benediction with his right hand. Below are the letters I. M. very distant from each other, upright. Size, $5\frac{1}{2}$ by 4, *not in* Bartsch.

368 One, The Real Presence, Christ appearing in the celebration of the Mass, *rare.* 1.. 16 —

369 Three, A Gentleman with a feather in his cap, walking with a Lady. Behind the tree, to the left, is a figure of Death with an hour glass in his hand. At the bottom a German inscription, and under it Israhel v. M. 2.. 7 —

A Concert; a Gentleman playing on the guitar, and a Lady on the harp, *extremely rare.*

Four small circles of Saints.

WENCESLAUS OF OLMUTZ.

370 Five, The Martyrdom of St. Bartholomew, marked with the letter W. *extremely rare.* 1.. 14 —

Four Apostles, with marks, *very rare.*

ALBERT GLOCKENTHON.

371 Three, Christ carrying the cross, below are the letters A. G. in gothic characters. 1.. 18 —

A Woman with a helmet and shield.

A Virgin with a lamp.

MAIR.

372 One, Samson carrying away the gates of Gaza, at the bottom, to the left, is inscribed MAIR. 9.. —

MATTHIAS ZAGEL, or ZINGEL.

2 .. 10 — 373 Two, A Lady and Gentleman seated in a Landscape, marked M. Z. *fine impression.*
The Martyrdom of S. Catharine, *Ditto.*

JOHN DUVET,
Called the MASTER of the UNICORN.

2 .. 6 — 374 Two, The Martyrdom of St. John the Evangelist, inscribed *Johannes Duvet fac.*

1 — — 375 Six ancient prints, some with marks, *curious.*

ALBERT DURER.

1 .. 17 — 376 Four, Portrait of Albert Durer the father, after *Albert Durer*, by *Hollar*, *fine impression.*
Portrait of Albert Durer, by *Hondius.*
Ditto, smaller and different by *Ditto.*
Ditto, by *Francis Delaram*, with curtains.

1 .. 5 — 377 Two, Ditto, in profile, by *Meclhior Lorich*, 1550. *very fine.*
Ditto, by *Stock*, after a picturc of *Thomas Vincidor* of Bologna, 1520.

12 — 378 Five, Ditto, The anachronic Portrait, whole length, by *Lucas Kilian*, after the pictures of *Albert Durer*, painted in 1509, and 1517, *with various inscriptions.*
Portrait from the Florentine gallery. *Preisler f.*
Ditto, in an ornamental oval, and two others.

11 .. 6 379 Two, Frederick called the wise, Elector of Saxony, the patron of Martin Luther, M.D.XXIIII.
Copy of the same, *well executed.*

1 — — 380 Albert, Cardinal Elector of Brandenburg, called the Little Cardinal, M.D.XIX.
The same in profile, called the Great Cardinal, M.D.XXIII.
Do. *fine impression.*

2 .. 12 .. 6 381 Three, Philip Melancthon, 1526.
Bilibaldus Pirckheymer, 1524. *both fine.*
Erasmus, fine impression, *extremely rare.*

382 The Adam and Eve, dated, 1504. *as fine an impression as possible, and in the highest preservation.* 10. 10—

383 The Copy, by *John Wierinx.* 1565. 1. 6—

Another Copy, by *John Duvet*, very fine.

384 Two, The Nativity, Joseph drawing water. 1504. 1. 1—

Copy, reverse.

385 Sixteen, The Life of Christ, with a copy of No. 1. *fine impressions, and a uniform set.* 3. 12—

386 Five, Christ standing, his hands tied before him. 1512. *rare*, and Copy. 19—

Christ standing at the foot of the Cross, his arms extended. *Ditto.*

The Crucifixion, 1508, and Copy, reverse.

387 Two, The Large Crucifixion, *an outline*; *never finished.* 3. —

The Crucifixion, a small circle, called the Pommel of the Emperor's Sword.

Bartsch says, *this is one of the finest of Albert's prints, and at the same time one of the rarest of his works.*

388 One, The Prodigal Son herding Swine. The figure is said to be a portrait of the artist. 1. 11. 6

389 Eight, The Virgin and St. Ann. 19—

The Virgin in a crescent, and Copy.

Ditto, different, with the date 1508. and two Copies.

Ditto, different, with a sceptre. 1516. and Copy.

390 Six, The Virgin seated near a trellis. 1503. and Copy. 11—

Ditto, at the foot of a tree. 1513. and Copy.

Ditto, seated, a string of pearls on her forehead. 1512.

Ditto, standing, in a crescent. 1514.

391 Eight, The Virgin seated near a Castle, with a bunch of keys at her side. 1514, and two different copies. 1. 17—

Ditto, on a cushion, the Child in swathing clothes. 1520.

Ditto, with flowing hair, an angel crowning her. 1520.

Ditto, seated before a trellis, and crowned by two angels. 1518, and copy reverse.

The same subject, larger, one of the finest prints of the master, 1518. not mentioned by *Bartsch. Probably the original print, of which the others are copies.*

10..6 392 Four, The Virgin and Child, in a landscape, 1511.

The same subject reversed, 1513.

The Virgin and Child before a large gateway, the Father in the clouds, 1520.

The Virgin and Child, in a landscape; a monkey chained in the foreground, called *La Vierge au Singe.*

1..4.. 393 One, The Holy Family, Joseph asleep; the Father, with the dove, in the air; a butterfly in the foreground; called *La Vierge au Papillon. rare and very fine.*

4.. .. 394 Five, The Apostles, all that were engraved by the master. *brilliant impressions.*

1.. .. 395 Five, St. Sebastian tied to a column, an arrow in his forehead.

Ditto, tied to a tree, his hands above his head.

St. Anthony seated on the ground, reading before a cross; a city in the back ground. 1519. and Copy.

St. John the Apocalypse with a sword and balance, seated on a lion.

1..5.. 396 Five, St. George on Horseback, with a banner; the dragon dead at his feet. 1508.

St. George on foot, a standard in his right hand.

St. Christopher; Christ resting his right hand on the head of the saint. 1521.

Ditto, different, Christ pointing with his right hand. 1521.

St. Anthony reading. 1519.

2.. .. 397 Two, St. Jerome in the chamber writing, 1514, *brilliant impression*, and a Copy.

1..13.. 398 One, St. Jerome in the Desert, a Lion in the fore ground, *very fine.*

3..13..6 399 One, St. Jerome seated behind a bench, in the midst of rocks, turning towards the left, and adoring a crucifix. 1512.

extremely rare, a beautiful proof impression, with the burr, from Sir P. Lely's collection.

400 One, St. Hubert and the Stag; the largest engraving of the artist on copper, and one of his rarest and most finished pieces, *fine impression.* 11. 6.

A picture by ALBERT, *of the same subject, with variations, is in this collection.*

401 Four, St. Genevieve, called "the Woman sitting near the cavern," *very fine.* 2. .

The Burial of Christ, 1507. *one of the most highly finished prints of the master.*

402 St. Dunstan, or the Dream; a man asleep, the devil blowing into his ear, a naked woman standing before him, *very rare,* and a Copy. 19 —

403 One, The Melancholy, 1514, *fine impression.* 15 —

404 One, Pandora, called also, "Fortune and Temperance," *brilliant impression.* 1. 12 —

405 Six, Fortune standing on a Globe, a staff surmounted with flowers, in her right hand. 13. 6

A Witch on a Goat, and Boys at play.

Satyr playing on a pipe; a Woman and Child on the ground, 1505, and a copy.

A Turk with a bow, speaking to a Woman and Child.

Three Peasants debating

406 Five, A Man drawing a bow, a Woman with a stag seated before him; *called by* Bartsch, "*Apollo and Diana.*" 15 —

A Woman carried off by a Triton, called the Rape of Amymone.

Boys blowing Trumpets; original and two copies.

407 One, Satyr and Nymph, attacked by a Woman, and defended by a Man, called by *Bartsch,* "the Effects of Jealousy," *brilliant impression.* 1. 2 —

408 Two, William Tell and his Companions, six figures, in debate; one on horseback, *rare.* 1. 6 —

Fourth Day.

Four Women naked, called the Sorceresses; a globe above, with the letters O. G. H. and the year 1497.

1. 4. 409 Two, A Gentleman, with a feather in his cap, walking with a Lady, *very fine.*

A Shield, with a Scull surmounted by a helmet and feathers; a Satyr behind, whispering to a Lady, *brilliant.*

11. 6 410 Three, A Man and Halbert, with a white Horse, 1505.

Ditto, under an archway, 1505.

A Shield, with a Lion; a helmet above, surmounted by a cock.

2. 411 Two, The Horse of Death, 1513, *beautiful impression,* and copy.

19. 412 Nine, A Man, with a frying-pan, walking with a Woman; called "the Cook."

A Peasant and his Wife at Market, 1512, and copy, marked Y. C.

A Peasant speaking to a Woman, two copies.

Peasants Dancing, 1514.

The Bag-piper, 1514.

The Standard-bearer, two copies.

1. 16. 413 Four, A Lady on Horseback speaking to a Man, *rare.*

Man on Horseback, galloping, *ditto.*

An old Man sitting with a young Woman, in a landscape, giving her money; called "Judah and Tamar," *rare.*

The Monstrous Hog, *very rare.*

12. 414 Ten, of Madonas, &c. by and after *Albert Durer, some rare.*

1. 3. 415 Six, By and after *Albert Durer, fine.*

15. 416 Five, Angels bearing the sudarium, 1513.

Dead Christ, after *Albert Durer,* by *Goltzius.*

Virgin, Child, and St. Ann, after ditto, 1534.

The Circumcision, after ditto, marked M. R.

Virgin crowned by Angels, a circle, with the mark of *Albert Durer.*

Etchings on Iron, by Albert Durer.

417 Six, The Man of Sorrows, seated, with the scourge on his knees, two impressions, 1515. 1.7.

Ditto, Christ standing near a tree, his hands tied before him, 1512.

Christ on the Mount of Olives, 1515.

An Angel bearing the sudarium, two impressions.

418 Two, The Cannon, and German Soldiers, 1515. 2.15.

A Man mounted on a Unicorn, carrying off a Woman by force, 1516.

419 Two, The Holy Family, attended by a woman, and two men, *faintly etched, but good impression*, EXTREMELY RARE. 1.15.

A Woman with large breasts, asleep, and five Men; one of whom turns away his face, as if in disgust; *fine impression, extremely rare.*

Prints by Albert Durer, not noticed in any Catalogue.

420 One, Christ mocked; he is seated towards the left, and turned towards the right, his left arm resting on his knee, and supporting his head—to the right, a man with a ferocious countenance, seated under an arch, with a reed in his left hand, points out to Christ the place of his execution; below the right foot of Christ is the usual mark of *Albert. Size*, eight inches by six, *fine impression.* 1.16.

421 Two, Two Hogs with their Young. The mark of *Albert Durer* is near the middle, at the bottom of the print, *size*, $3\frac{5}{8}$ by $2\frac{1}{2}$. 15.

A groupe of five Dogs, with the mark of *Albert Durer* at the bottom towards the left. *Highly finished, size*, $4\frac{1}{2}$ by $8\frac{1}{4}$.

422 Eight, Various, by *Albert Durer, some scarce*, with his portrait in a circle. 1.6.

HENRY ALDEGREVER.

2.. 3.. 423 Two, His own Portrait, inscribed IMAGO HINRICI ALDEGREVERS. SVZATIEN ÆTA. XXXV. on vellum, *fine impression.*

William, Duke of Juliers and Cleves, 1540, *fine impression.*

1.. 3.. 424 One, John of Leyden, with his sceptre, *very fine and rare.*

1.. 1.. 425 Nine, Four, the History of the Good Samaritan, the set. 1554.

Five, the History of Dives and Lazarus. the set. 1554.

10.. 6 426 Seven, The Virtues, 1552. complete set.

1.. 17.. 427 Twelve, The Labours of Hercules, 1550.

HANS SEBALD BEHAM, called HISBEN.

1.. 1.. 428 Eighteen, on one sheet, various, *fine impressions.*

1.. 10.. 429 Twelve, The labours of Hercules, 1545. *ditto.*

GREGORY PENS.

15.. 430 Eight, Sofonisba.

Tarquin and Lucretia.

Virginius stabbing his Daughter, and two others.

H. ALTORFER.

Four small, various subjects, *curious.*

JAMES BINCK.

2.. .. 431 Nineteen, Three, various subjects, two in circles.

HANS BROSAMER.

Three, various subjects, *extremely rare.*

P. VAN LAUTENSACK.

Three Gamesters, a circle. *RARISS.*

THE LITTLE MASTERS.

Twelve various.

JEROME HOPFER.

432 Three, The Flight into Egypt, *very rare.* 13—

DAVID HOPFER.

A Crucifixion, small circle.

V. DIETERLIN.

A Fountain, with grotesque figures.

LUCAS VAN LEYDEN.

433 Three, His own Portrait, in a large hat, by *himself*, 1525. 1.. —
Ditto, by *Stock.*
Adam receiving the apple from Eve.

434 Five, Adam and Eve in Paradise, 1520. 18—
Eve giving the apple to Adam, 1529.
Adam and Eve expelled from Paradise, 1527.
The Death of Abel, 1520, and copy.

435 Eight, Abraham putting away Hagar, 1516. 1.12—
Abraham and the Angels.
Lot and his Daughters, 1530.
Five, The History of Joseph.

436 Two, David praying, 1528. 15—
The Triumph of Mordecai, 1515.

437 Three, The Baptism of Christ, two impressions. 1.1—
Christ tempted in the Wilderness, 1518.

438 Three, Christ appearing to Mary in the Garden. 13—
The Ecce Homo, a circle.
The Crucifixion, *ditto.*

439 Three, The return of the Prodigal Son. 10—
Virgin and Child, with Angels, 1523.
St. Peter and St. Paul, holding the sudarium, 1517.

Fourth Day.

440 Thirteen, Four, the Evangelists, 1518.
Virgin and Child under a tree, 1518.
Christ bearing his Cross, 1515.
St. Peter and St. Paul in conversation.
St. Jerome, 1521, and copy, marked I. V. M.
Four, various.

441 Five, Temptation of St. Anthony.
Four, of Saints.

442 The Dance of the Magdalene, 1519, *fine.*

443 Two, Mahomet with the Monk, 1508, *ditto.*
Virgil lowered in a basket, 1525.

444 Six, various.

445 Six, The Laitiere, 1510.
The Naked Woman and her Dog, 1510. *fine.*
Four, various.

446 Eleven, of the Life of Christ, &c.

447 Ten, ornaments, &c. various.

MARTIN HEMSKERCK.

448 Two, Lot and his Daughters.
Jacob's Journey.

449 Three, The Conversion of Saul.
David and Abigail.
The Death of Abel, 1549.

NICOLAS DE BRUYN.

450 Two, Balaam and Balak, *two sheets.*
The Circumcision, whole sheet, *fine impression.*

JOHN SADELER.

451 Two, The Annunciation.
The Martyrdom of St. Ursula and the virgins.

452 Four, The four Times of the Day, after *Theodore Bernard,* fine set.

453 Four, The four Seasons, after *ditto.*

EGIDIUS SADLER.

454 Three, St. Sebastian, *fine.* 10 —

The Crucifixion, with the Virgin and St. John, after *John ab Ach.*

Hercules and Cerberus, *fine impression.*

ANT. WIERINX.

455 Five, The Holy Family, after *Francis Floris.* 1.13 —

JOHN DE GHEYN.

Pittacus Mitylenæus, 1616.

St. Luke, in a circle.

LAMBERT SUAVIUS.

Peter and John healing the Lame Man. From his own design, *fine.*

C. BLOEMART.

The Owl, *fine impression.*

HENRY GOLTZIUS. 10.6

456 Two, Portrait of Henry Goltzius, by *Suyderhoef, fine.*

A Man in a large hat.

457 Five, Johannes Zurenus. 1.7 —

Peter Forest, æ. 64. 1586, *fine.*

Philip Galle, the engraver, 1582.

Anonymous Portrait, in an oval, *bene agêre et nil timere,* 1583. two copies.

Catharine Decker, *very fine.*

458 Three, The Virgin and Child, in an oval. 2.12.6

" *Il n'y a peut-être pas d'estampe dont la finesse et la delicàtesse de burin soient égales à celle-ci ; et à cét egard ce morceau, qui est un des principaux et des plus rares de* Goltzius, *peut-etre regardé comme un chef-d'œuvre de l'art de la gravure.*" Bartesh. III. 19.

Holy Family ; Joseph shewing the Child to the Shepherds by candle light. This print was left unfinished. *very fine.*

The Virgin and Child, small oval, *highly finished.*

Fourth Day.

3. 3. 459 Six, the masterpieces of *Henry Goltzius*, the set, *rare and fine.*

15 460 One, Goltzius's Dog, *very fine impression, extremely rare.*

10. 461 The Copy, by R. G. *(Raphael Guidi,) fine impression.*
The Fall of Phaeton, after *Corn. Cornelis*, a circle.

JACQUES MATHAM.

11. 462 Four, Portrait of Matham, by *Vandevelde.*
Venus and Adonis.
Cymon and Iphigenia.
A Crucifixion; the Virgin praying.

18. 463 Three, Holy Family.
The Infant Christ, with a glory of angels.
Infant St. John, in the Wilderness.

JEAN SAENREDAM.

1. 1. 464 Six, Of Women mentioned in the New Testament, the set, *fine and rare.*

14 465 Eight, Of Persons named in the Holy Scriptures, with Latin verses, by Grotius, *fine.*

JEAN MÜLLER.

11. 6 466 Three, Mercury carrying away Psyche, after a groupe in bronze, by *Adrian de Vries*, 1593.
Venus and Cupid, Nymphs offering fruits.
One, emblematical, with portraits.

1. 18. 467 Eight, The Man of Sorrows, seated on a tomb between two angels, *very fine.*

VARIOUS.

Seven, by *Goltzius, Matham, Cort*, &c.

HENRY COUNT GOUDT.

14. 14. 6 468 Eight, Seven, his Engravings complete, *fine set*, with the Portrait of Elsheimer, by *Hollar.*

Fourth Day.

469 Four, Copy of the Angel and Tobit, by *Hollar*. 16 —
Ditto, of the Ceres, by *ditto*, Latona and Peasants, after *Elsheimer*, by *Magdalen Pass*, and a Landscape, after *ditto*, with Tobit and the Angel, by *Corn. Galle*.

470 Six, Various, by *Dom. Custos, Sadeler, Waumans, Bloemart, and Galle*. 1 14 —

PAULUS PONTIUS.

471 One, Holy Family, with St. Paul, after *Vandyke, fine impression*. 9 —

472 One, St. Joseph Presbyter, and the Virgin, after *ditto*. 6

473 One, Le Roi boit, after *Jacques Jordaens, very fine impression*. 1 5 —

474 One, St. Martinus, Episcopus Turonensis, after *ditto, very fine*. 17 —

PETRUS DE JODE.

475 One, Rinaldo and Armida, after *Vandyke*, BRILLIANT IMPRESSION. 1 6 —

476 Two, St. Michael and the Dragon. 6 6
Christ and Nicodemus, after *Adam van Oort*.

ARNOLD DE JODE.

477 Christ and St. John, after *Vandyke*, engraved in London, *tempore incendii maximi*, 1666. 10 6

LUCAS VORSTERMAN.

478 Dead Christ, in the lap of the Virgin, with angels, after *Vandyke, fine impression*. 1 3 —

479 Satyr and Peasants, after *Jacques Jordaens, fine and rare*. 1 1 —

S. a. BOLSWERT.

480 Two, Pan, in a Landscape with Goats, after *Jordaens, very fine*. 1 13 —
Satyr and Woman milking a Goat, *ditto, ditto*.

481 Two, Peter denying Christ, after *Gerard Seghers, brilliant impression*, RARE. 1 1 —

Fourth Day. 3.. .. 482 One, The Ecce Homo, after *Vandyck, a fine* Vanden Enden *impression.*

HENRY SNYERS.

1.. 11.. 6 483 One, The Philistines binding Samson, after *Vandyke, fine impression.*

JAC. NEEFS.

1.. 6 484 One, The Satyr and Peasant, after *Jordaens, fine.*

CORNELIUS VISCHER.

4.. 18.. 485 Three, His own Portrait, " *Corn. Vischer, fecit,* 1645." *rare, and fine impression.*

The Angel ordering Abraham to quit his Country, PROOF, *before the letters.*

A Holy Family, St. John presenting a pear to the Saviour, *ditto.*

1.. 2.. 486 Two, The Coach attacked and robbed, after *P. de Laer,* very fine.

The Lime-kiln, after *de Laer,* ditto.

1.. 10.. 487 One, A Landscape, with Peasants and Cattle, after *ditto, fine and rare.*

1.. 0.. 488 One, The Gipsy and her family, *fine impression.*

1.. 13.. 489 One, The Pancake Woman, *ditto.*

1.. 17.. 490 One, The Antiquarian, *very fine and rare.*

JEAN VISCHER.

1.. 6 491 One, The Moor, after *Corn. Vischer, fine and rare.*

1.. .. 492 Two, Tabagies, after *Ostade, very fine impressions.*

J. SUYDERHOEF.

16.. 493 Two, Portrait of Gilles de Clarges, after *Mireveldt, very fine impression.*

Ditto, of Tegularius, after *Frank Hals, ditto.*

1.. 2.. 494 Three, Swalmius, after *Frank Hals, ditto.*

Fourth Day.

Swalmius, after *Rembrandt, very fine impression.*
Samuel Amphingius, after *Hals, ditto.*

495 One, The Mess-fighters, after *Terburg, fine.* 16 —
496 Two, Tabagies, after *Ostade.* 17 —
497 One, An Interior, with Boors quarrelling, after *ditto.* 11 —
498 One, Ostade's Ball, after *ditto, fine impression.* 16 —
499 One, The four Burgomasters, after *Keyser*, a BRILLIANT IMPRESSION. 4 . 12 . 6
500 One, Another copy. 1 . 8 —
501 One, The peace of Munster, after *Gerard de Barch*, with Portraits of the Spanish and Dutch Envoys, the Prince of Orange, &c. *extremely* FINE *and* RARE. 3 . 8 —

ANNA MARIA SCHURMAN.

502 One, Her own Portrait by herself, with four Latin verses, *extremely fine and rare.* 2 . 11 —

ROB. NANTEUIL.

503 Two, Portraits, *fine.* 10 —

ANTOINE MASSON.

504 One, Portrait of D'Ormesson, *very fine.* RARISS. 1 . 1 —
505 One, Ditto of Brisacier, called the Grey-headed Man, *beautiful impression.* RARISS. 2 . 8 —
506 One, Christ at Emmaus, called the Table Cloth, after *Titian, very fine impression.* sold before

G. EDELINCK.

507 One, The Battle of the Standard, after *L. da Vinci*, PROOF IMPRESSION. 5 . 10 —
508 One, The Holy Family, after *Raphael*, SUPERB IMPRESSION, EXTREMELY RARE. 6 . 16 —

VARIOUS.

509 Two, St. Anthony of Padua adoring the Virgin, by *Rousselet.*
A Skirmish of Cavalry, after *Parocel*, by *Preisler.* 1 . 6

FIFTH DAY'S SALE.

WORKS OF RUBENS.

Fifth Day.

£ 6 — 510 Three, RUBENS in a large hat, by *Pontius, very fine.*
Two views of his house, *(la maison Hilwerie)* at Antwerp.

£ 2 — 511 One, Philip IV. *BRILLIANT IMPRESSION,* before the address of *Gilles Hendrix.*
One, Elizabeth de Bourbon, wife of Philip IV. *companion to the last lot, and equally fine.*

£ 6 — 512 One, The Fall of the Angels, by *Vorsterman,* BRILLIANT.

£ 15 — 513 Two, Lot quitting Sodom, by *Vorsterman, very fine.*
Lot with his Daughters, by *W. de Leew.*

£ 3 — 514 One, Job tormented by his Wife and Devils, by *Vorsterman, very fine and rare.*

3 — 515 One, The Brazen Serpent, by *Bolswert, very fine.*

£ 2 — 516 One, Samson and Dalilah, by *Matham, very fine.*

£ 11 — 517 One, Abigail meeting David, by *Lommelin, fine impression.*

£ 6 — 518 One, The Judgment of Solomon, by *Bolswert,* CAPITAL AND RARE.

Fifth Day.

519 One, The Defeat of Sennecharib, by *Soutman*, brilliant, *before the alteration*, VERY RARE. 1. 18 -

520 One, Judith cutting off the head of Holofernes, by *Cornelius Galle, first impression, before the address of* Collaert, *fine and rare.* 1. 3 -

521 One, Judith putting the head of Holofernes into a sack, *called the little Judith*, by *Alex. Voet. jun. with the address of* Cornelius Galle, *but not the engraver's name.* 19 -

522 One, Esther before Ahasuerus, by *Colins, with the last address*, BRILLIANT AND VERY SCARCE. 17 -

523 One, Daniel in the Lion's Den, by *Francis Lamb*, a PROOF ON INDIA PAPER. 1. 6 -

524 One, Susannah and the Elders, by *Vorsterman, very fine and scarce.* 1. 12 -

525 One, The same subject, by *Pontius*, BRILLIANT. 1. 3 -

526 Three, The Sacrifice of Abraham, by *Cornelius Galle.*
Samson destroying the Lion, by *Wyngaerde.*
David slaying Goliath, by *Panneels.* 7 -

527 One, The Annunciation, by *Bolswert, M. Vanden Enden, exc.* BRILLIANT. 1. 1 -

528 One, The Visitation, by *De Jode*, BRILLIANT AND RARE. 1. 16 -

529 One, The Nativity, and Shepherds offering, large upright, by *Vosterman*, 1620. BRILLIANT AND RARE. 3. 13 -

530 One, The Nativity, by *Bolswert*, upright, *Virgo quam. genuit adoravit.* M. Vanden Enden, exc. BRILLIANT. 2. 16 -

531 One, The Nativity, large upright, by *Pontius.* 1. 1 -

532 One, The Wise Men's Offering, by *Lommelin, fine impression.* 2 -

533 One, The Circumcision, by *Lommelin ;* on the back is a curious representation of the delivery of souls out of purgatory, according to the diploma of Pope John XXII. confirmed by succeeding pontiffs, *RARISS.* 1. 16 -

534 One, The Return from Egypt, by *Vorsterman*, 1620. *Brilliant.* 2. 2 -

Fifth Day.

16 — 535 One, The Decollation of St. John Baptist, by *Bolswert*, half figures, *fine.*

1 4 — 536 One, Herod's Feast, by *Bolswert*, *fine.*

2 — 537 One, Cæsar's Coin, *J. Vischer*, RARE.

——— 538 One, The Tribute Money, found in the fish's belly, VADE AD MARE, &c. *very fine and rare.*

3 — 539 One, Christ giving the Keys to St. Peter, by *Peter de Jode. fine.*

1 1 — 540 Two, The same subject, by *Soutman*, and the miraculous Draught of Fishes, by *ditto.*

7 17 6 541 One, The Raising of Lazarus, by *Boetius a Bolswert*, MOST BRILLIANT AND RARE.

2 10 — 542 One, The Last Supper, by *Soutman*, from the Drawing by *Rubens*, after the picture by *Lionardo da Vinci.* in two sheets, not joined, *very fine and rare.*

18 543 One, The Last Supper, Composition of five figures, from a drawing by *P. Soutman. P. Van Sompelin, sculp. Anno* 1643. VERY RARE, *not noticed by* Basan.

16 — 544 One, The Ecce Homo, by *Cornelius Galle, very fine.*

1 15 — 545 One, Christ bearing his Cross, by *Pontius.* 1632. JESUS BAJULANS CRUCEM, &c. *BRILLIANT IMPRESSION.*

14 — 546 One, The Crucifixion, by *Bolswert.* CHRISTUS CRUCIFIXUS.

1 14 — 547 One, The Crucifixion between the two Thieves, by *S. a Bolswert, fine.*

1 11 — 548 One, The Crucifixion, the Madonna and St. John standing, by *Neefs.*

1 11 — 549 One, The Descent from the Cross. "*Lucas Vorsterman sculpsit et excud. anno* 1620." *fine, before the address of C. van Merlen.*

3 10 — 550 One, The Resurrection of our Saviour, *Bolswert. Martin Vanden Enden Exc.* MOST BRILLIANT.

1 — — 551 One, The Maries at the Tomb, by *Vorsterman, fine and rare.*

Fifth Day.

552 One, Our Saviour at Emaus, *H. Witdouc, sculps,* 1638. *Very fine and rare.* 2—

553 One, The Ascension, "Videntibus illis &c." by *S. a Bolswert, M. V. Enden, exc.* BRILLIANT. 1. 9 —

554 Two, The Descent of the Holy Spirit, by *Pontius, fine.* 1. — —

The Trinity, HIC EST FILIUS MEUS DILECTUS, by *Bolswert, fine.*

555 One, The Fall of the Damned, "*Lapsum Draconis,*" &c. by *Soutman,* 1642. *Before the address of* Bouttats, *on two sheets joined,* BRILLIANT. 1. 1 —

556 Two, The Four Fathers of the Church, by *C. van Dalen, jun. fine.* 2. 11 —

The Coronation of the Virgin, by *Pontius,* CORONATIO DIVÆ. VIRGINUS, *fine.*

557 Two, The Virgin, with the Child standing on a table, opposite a fountain. "PUTEUS AQUARUM VIVENTIUM," by *S. a Bolswert, rare and fine.* 3. 15 —

Holy Family; Jesus and St. John caressing a lamb, by *Bolswert, fine.*

558 One, The Holy Family, with the Bird, by *Bolswert,* "DELICIÆ MEÆ ESSE" &c. *fine.* 2. 6 —

559 One, The Madonna and Child, in a niche, which boys are adorning with garlands of fruit, by *Galle, very fine impression.* 19 —

560 One, The Holy Family, by *Witdouc,* "QUANDUM PRÆGNANTUM," &c. *fine.* 19 —

561 One, The Virgin and Child, leaning on a cradle, supposed to be by *P. de Jode.* VIRGO DEI GENITRIX, &c. *Erasmus Quellinus,* exc. 15 —

562 One, The Child Jesus and St. John playing with a lamb, by *C. Galle, (Edelinck) very fine.* 1. 7 —

563 Four, Madonna and Child asleep, by *Vorsterman.* 15. 6

Holy Family, with S. Elizabeth and John, by *ditto.*

The Nativity, by *Panneels.*

Fifth Day.

The Virgin and Child, with St. George, and other saints, by *Eynhouedt.*

1. 12. 564 One, The Martyrdom of St. Andrew, *very fine impression,* by *Alex. Voet,* jun.

1. 6. 565 One, The Conversion of St. Bavon, by *Pilsen.*

1. 14. 566 One, St. Francis Xavier performing a miracle, by *Marinus, fine and rare.*

2. 9. 567 One, St. Ignatius Loyola exorcising the possessed, by *Marinus, very fine and rare.*

1. 1. 568 One, S. Justus, beheaded, carrying his head in his hand, by *Witdouc.*

5. 5. 569 One, The Martyrdom of St. Livinus, bishop of Ghent, by *Caukercken, before the address of* Gaspar de Hollander, EXTRA, RARE, AND BRILLIANT.

1. 11. 570 One, St. Roch interceding for those afflicted with the plague, by *Pontius,* BRILLIANT AND RARE.

1. 4. 571 One, The Martyrdom of St. Thomas, by *Neefs, very fine.*

3. 13. 6 572 One, St. Anne educating the Virgin, by *Bolswert,* "AUDI FILIA," &c. *Martin Vand. Enden,* exc. *very fine.*

4. 4. 573 Two, St. Cecilia, by *Witdouc* and *Bolswert, fine.*
The Ordination of a Bishop, by *Soutman,* ditto.

1. 574 One, A Drunken Silenus, supported by a Satyr and a Moor, by *Suyderhoef, P. Soutman,* exc. *fine.*

2. 5. 575 One, Thomyris, ordering the head of Cyrus to be plunged into a basin of blood, by *Pontius,* SATIA TE SANGUINE, &c. *fine and rare.*

2. 14. 576 One, The Lion Hunt, by *Bolswert, fine impression.*

1. 17. 577 One, The same subject, by *De Leew, different design.*

2. 578 One, The Bear Hunt, by *Soutman, fine.*

2. 6. 579 One, Hunting the Crocodile and Hippopotamus, by *De Leew.*
The Lion Hunt, by *Moyreau.*

2. 9. 580 One, Hunting the Boar of Caledonia, by *Van Kessel, (but*

Fifth Day.

without his name) BRILLIANT & RARISS. *with the address of H. De Neyt.*

581 Two, Diana chasing the Stag, by *Goupy.* 10.6
Silenus in a Procession, by *Popels.*

582 Four, Lions, by *Blooteling, very fine impressions.* 1.2—

583 Three, Three Females with fruit, by *Theodore Van Kessel.* 13.6
The Roman Charity, by *Alex Voet*, jun.
Baucis and Philemon, by *J. Meyssens, fine.*

584 Twenty-one, The Set of Landscapes, by *Bolswert, fine impressions,* with the portraits of Rubens and Vandyke. 5.5—

PORTRAITS BY AND AFTER VANDYKE.

585 Five, of *Painters,* His own Portrait, by *Neefs.* 1—4—
Sebastianus Vranx, by *Bolswert.*
Franciscus Frank, jun. by *Hondins.*
Adrianus Stalbert, by *Paul Pontius.*
Jacobus Jordaens, by *De Jode.*

586 Five, *Ditto.* Rubens, by *Bolswert,* 1.13—
Henricus Van Baelen, by *Pontius.*
Cornelius Schut, by *ditto.*
Johannes Livens, by *Vorsterman.*
Adrianus Brauwer, by *ditto.*

587 Six, *Ditto.* Petrus Paulus Rubens, by *Lutma.* 1—7—
Isaac Mytens, by *Pontius.*
Joannes Wildens, by *ditto.*
Gaspar de Crayer, by *ditto.*
Lucas Van Uden, by *Vorsterman.*
Quintinus Simons, by *Peter de Jode.*

588 Six, *Ditto.* Theodorus Vanlonius, by *Pontius.* 1.6—
Palamedes Palamedessen, by *ditto.*
Gerardus Segers, *ditto.*

Cornelius de Vos, by *Vorsterman.*
Andrea Van Ertvelt, *S. a. Bolswert.*
Cornelius Poelenborch, *P. De Jode.*

/.. /— 589 Six, *Ditto.* Deodatus del Monte, by *Vorsterman.*
Cornelius Sachtleven, by *ditto.*
Adam de Coster, by *Peter De Jode.*
Martinius Rychart, by *Jac. Neefs.*
Simon de Vos, by *Pontius.*
Anthonius Van Opstal, *Jac. de Man.*

/.. /— 590 Six, *Ditto.* Artus Wolfart, by *Cornelius Galle.*
Gerardus Honthurst, by *Pontius.*
Joannes Van Ravesteyn, by *ditto.*
Theodorus Rombouts, by *ditto.*
Henricus Steinwyck, by *ditto.*
Joannes Snellinx, by *ditto.*

/.. /— 591 Six, *Ditto.* Jodocus de Momper, etched by *Vandyke.*
The same, by *Vorsterman.*
Horatius Gentilescius, by *ditto.*
Michael Mireveldt, by *Delphius.*
Simon Vouet, by *Van Vorst.*
Christophorus Vander Lamen, by *Clouet.*

/6 — 592 Six, *Ditto.* Horatius Gentilescius, by *Vorsterman.*
Peter Snayers, by *ditto.*
Thomas Willeborts Bosschaerts, by *Vischer.*
Petrus Stevens, by *Vorsterman.*
Gerard Honthurst, by *Pontius.*
Gaspar Ravesteyn, by *ditto.*
The whole of this lot are Vanden Enden impressions.

/7 — 593 Four, *Ditto.* Joannes Snellinx, etched by *Vandyke.*
Paul de Vos, ditto, finished by *S. a Bolswert.*
Guil. de Vos, ditto, *ditto.*
Franciscus Snyders. ditto, finished by *Neefs.*

/.. 4 — 594 Four, Ditto, Adamus Van Noort, etched by *Vandyck.*
Joannes De Wael, *ditto.*

Fifth Day.

Justus Sutterman, *ditto.*
Franciscus Franx, *ditto.*

595 Jodocus De Momper, etched by *Vandyck.* 1.14.-
Joannes Breugel, *ditto.*
Petrus Breugel, *ditto.*
Joannes Snellinx, *ditto.*

596 Five, of *Engravers, &c.* Paulus Pontius, by *himself.* 1.15.-
Petrus De Jode, by *Vorsterman.*
Petrus De Jode, junior, by *P. De Jode.*
Lucas Vorstermans, by *Luc. Vorstermans,*
Henricus Liberti *(organista)* by *P. De Jode,* jun.

597 Six, *Ditto.* Carolus De Mallery, by *Vorsterman.* 1.14.-
Jacobus Callot, by *ditto.*
Theodorus Galle, by *ditto.*
Gulielmus Hondius, by *himself.*
Joannes Baptista Barbé, by *Bolswert.*
Robertus Van Voerst, by *himself.*

598 Four, *Ditto.* Lucas Vorsterman, etched by *Vandyck.* 1.-.-
Ditto, *ditto.*
Paulus Du Pont *ditto.*
Petrus De Jode, by *Vorsterman, Vanden Enden impression.*

599 Six, of *Statuaries, &c.* Andreas Colyns De Nole, by *De Jode.* 1.16.-
Hubertus Vanden Enden, by *Vorsterman.*
Joannes Van Milder, *ditto.*
Theodorus Rogiers, by *Pet. Clouet.*
Jacobus De Bruick, by *Pontius.*
Ditto, *a Vanden Enden impression, ditto.*

600 Five, of *Amateurs,* Cornelius Vander Geest, by *Pontius.* 1.4.-
Petrus Stevens, by *Vorsterman.*
Jacobus de Cachopin, *ditto.*
Antonius Cornelissen, *ditto.*

Antonius De Tassis, by *Jacobus Neefs.*
Wenceslaus Coeberger, by *Vorsterman.*

/. /– 601 Six, *Religious and Literary*, &c. Joannes Carolus della Faille, by *Lommelin.*
Joannes Baptista De Bisthoven, *ditto.*
Antonius Triest, by *De Jode.*
Aubertus Miræus, by *Pontius.*
Carolus Scribanius, by *Clouet.*
Cardinal Bentivoglio, by *Morin.*

/. 3 – 602 Six, *Ditto.* Justus Lipsius, by *S. a Bolswert.*
Eques Puteanus, by *Pet. de Jode.*
Antonius Triest, *ditto.*
Paulus Halmalius, *ditto.*
Diodorus Tuldensis, *ditto.*
Cæsar Alexander Scaglia, by *Pontius.*

/. 10 – 603 Five, *Ditto.* Joannes Vanden Wouwer, by *Pontius.*
Constantius Hugens, by *ditto.*
Henderikus du Booys, by *Corn. Vischer.*
Nicolaus Fabricius de Peiresc, by *Vorsterman.*
Alexander della Faille, by *Lommelin.*

/. 6 – 604 Three, *Ditto.* Erasmus Rotterdamus, etched by *Vandyck, rare.*
Nicolaus Rockox, by *Pontius.*
Casperius Gevartius, by *ditto.*

/. 7 – 605 Three, *English Portraits,* Sir Balthazar Gerbier, by *Pontius.*
Sir Kenelm Digby, *R. V. Vorst.*
Inigo Jones, by *ditto.*

/. 8 – 606 Three, *Ditto,* Antonius Vandyck Eques, by *Vorsterman.*
Maria Ruten, by *Bolswert.*
Marguerite Lemon, by *Hollar.*

/. /– 607 Four, *Princes and Generals,* Thomas Howard, Comes Arundeliæ, &c. by *Hollar.*
Philipus Herbertus, Comes de Pembroke, &c. by *Van Voerst.*
Gustavus Adolphus, by *Pontius.*
Ferdinandus III. Imperator Rom. by *Corn. Galle.*

ifth Day.

608 Six, Various, *Princes, Generals,* &c. by *Pontius.* 1.. 8 –

609 Six, Ditto. *ditto.* four by *Vorsterman,* and two by *De Jode.* 16 –

610 Eight, Ditto. *ditto.* by *Bolswert, Matham, Van Voerst, Lauwers, Galle, and De Baillu.* 1.. 6 –

611 Four, *Female Portraits,* Henrietta Maria, by *Couchet.* 1.. 4 –
Maria de Medicis, by *Pontius.*
Maria Austraica, Fred. III. uxor. by *C. Galle.*
Isabella Clara Eugenia, by *Vorsterman.*

612 Five, *Ditto.* Helena Leonora de Sieveri, *Vischer.* 1.. 6 –
Johanna de Blois. by *De Jode.*
Genova D'Urphe, by *ditto.*
Margaretta Princeps Lotharingia, by *ditto.*
Beatrix Corantia, by *ditto.*

613 Nine, Ditto. *English Female Nobility,* by *Lombart, very fine impressions.* 3.. 4 –

614 Three, Various, Henricus Comes Vanden Berghe, by *Paul Pontius.* 1.. 1 –
Henricus Arundelliæ Comes, by *Lombart.*
Philippus Comes Pembrokiæ, by *ditto.*
All very fine impressions.

615 Three, English Nobility, Margaret Smith, afterwards Lady Carye 1.. 6 –
William Villiers, Viscount Grandison.
Patricius Lord Viscount Chawarts, by *V. Gunst.*
Very fine impressions.

PORTRAITS, &c. AFTER VARIOUS MASTERS.

616 Eleven, Various Portraits from the ancient gallery at Brussels, after *Titian,* &c. 6 –

617 Seven Ditto, Foreign Portraits by *Goltzius, Sadler, &c.* 12 –

618 Nine, Nine Large Prints of the History of Mary de Medici. *some curious.* 1.. 2 –

619 Twenty-one, of *Painters,* from the Work called "The "True Effigies of the most eminent Painters," *all* 2.. 13 –

Fifth Day.

of them very select impressions, many of them proofs, RARE.

10 – 620 Four, *Ditto.* Agostino Sanese, *piece tres rare.* Heinek. 1. 56.
Giovan di Bologna, G. V. F.
Jacob Binck.
Alessandro Allori, called Bronzino, by *Violanti.*

17 – 621 Four, *Ditto.* Wenceslaus Hollar, by *himself.*
Fran. Vanden Wyngaerde, by *Hollar.*
Francis Mieris, by *Blooteling.*
Isaac Moucheron, by *Van Halen, proof.*

1. 9 – 622 Five *Ditto.* Cornelius Cort, by *himself.*
William Baur, etched by *himself.*
Carolus Van Savoyen, by *himself.*
J. F. Schmidt, by *himself.*
Gerard Dou, etched by *Schalcken.*

1. 7 – 623 Three, *Ditto.* Sir Joshua Reynolds, by *Sherwin, fine proof.*
Angelica Kaufman, by *Bartolozzi, fine impression.*
Francis Bartolozzi, *small circle, coloured.*

10. 6 624 Four, *Various,* Fra. Paolo Sarpi, mezzotinto, by *Dickins.*
Alexander Pope, by *Bovi,* oval.
Portrait after Rembrandt, by *Dupuis.*
Michael de Montagne, by *Ficquet.*

1. 2 – 625 Two, *Ditto.* Mary Queen of Scots, and James I. whole lengths, after *Zucchero,* by *Bartolozzi, fine.*
Thad. Kosciusko, by *Sharp, ditto,*

17 – 626 Ten, Ditto, Portraits of Alexander Pope, etched by *Jonathan Richardson, very rare.*

12. 6 627 Six, Ditto, Four of Jonathan Richardson, one of Milton, and one of Mr. Allen, by *ditto, ditto.*

SIXTH DAY'S SALE.

PAINTER'S ETCHINGS.

ITALIAN.

FRANCESCO MAZZUOLI, Called PARMIGIANO.

There being no complete Catalogue published of the works of PARMIGIANO, *his Etchings in this Collection are more fully described than is usual in Sale Catalogues, and the size given in English Measure.*

628 Two, Portrait of *Parmigiano*, from the Florentine Gallery. Moses before the Burning Bush; he is prostrate on the ground; and looks up towards the right to the flames. *Size* 5—8¼. *This is supposed to be the first print etched by* Parmigiano. *From* Mr. Barnard's *Collection—not in* Mariette's, *or* Winckler's. Sixth Day. 1.. 11—

629 One, Moses found by Pharoah's Daughter; a composition of nine figures; two large trees on the left. *Size* 8½—5¾. *From the same collection.* 19—

630 One, The same print much more worked upon; in particular the arm of the woman to the left, which is thrown over the shoulder of her companion, is in the first impression almost entirely light, but in this is all in shadow. *Size* 8½—5¾. 1.. 11—

Both these impressions have the mark A M *in a cypher, supposed to be the mark of* Andrea Schiavone, *called* Meldolla. *From* Mr. Barnard's *collection.*

Sixth Day.

18 — 631 One, The same subject reversed, with variations, and of a larger size. Buildings in the back ground. This impression is unfinished at the bottom to the left, *doubtful.* *Size* $10\frac{1}{2}$—$8\frac{1}{2}$. *From Mr. Barnard's collection.*

1. 13 — 632 Four, Judith, her scymiter raised in her right hand, looks back towards her attendant on her left, who is putting the head of Holofernes into a bag. *Size* 6—$3\frac{1}{2}$. *From the collection of* Martin Folkes, esq.

The Virgin in prayer, called the Immaculate Conception; she is turned towards the left, and looks back to the dove on the right. *Size* $4\frac{1}{4}$—$2\frac{5}{8}$.

The Madonna and Child; she is seated towards the left, and turned in profile to the right, the Child raised in her arms. *Size* $3\frac{5}{8}$—$2\frac{1}{5}$. *From* Pond's *collection, afterwards* Mr. Blackburn's.

The Little Nativity; one of the Shepherds raises both hands over the Infant in the middle of the print; a female, half figure, appears in the bottom corner to the right. *Size* $4\frac{3}{4}$—$3\frac{1}{8}$.

1. 19 — 633 One, The Nativity, or Shepherd's Offering; the Virgin kneeling; behind her Joseph saddling the ass; two Shepherds in the back ground running. *Size* $6\frac{1}{4}$—$9\frac{1}{8}$. *EXTREMELY RARE.*

1. 11 — 634 Two, The Nativity, or Shepherd's Offering; the Virgin seated on the ground towards the left, and turned nearly in profile towards the right; St. Joseph standing behind her; five shepherds on the right. *Size* $8\frac{1}{2}$—$12\frac{3}{4}$. *The impression of this very rare print is faint, and the upper part damaged.*

This is probably the print to which Mariette *alludes, and which he says he would not exchange for any of the finest drawings of the master.* "*tanto è preziosa questa graziosissima stampa.*" *Lettere Pittoriche,* 2. 315.

The Adoration of the Magi; the Virgin sitting towards the right, directed towards the left; one of the Magi, with a very long beard, presents a covered cup on a salver; a composition of sixteen figures; horses and camels in the back ground. *Size* 12¼—13. *EXTREMELY RARE, but much discoloured.*

635 One, The Holy Family; the Infant in a cradle in the middle of the print; St. Catharine, with her hands folded on her breast adoring him; in the back ground St. John holds in his right hand a chalice, from which rises a crested snake. *Size* 13—8. *From the collection of* Dr. Mead, *afterwards* Mr. Barnard's. 4 — —

636 One, The same print, a subsequent impression, with the cypher A. M. on the pedestal behind the Virgin, *which mark does not appear in the former impression; a proof that this mark was put on after the first impressions were printed, by some one who wished to appropriate the etching to himself, or was the publisher.* 1 . 18 —

637 One, The Holy Family with St. Anne; St. Joseph points out the Saviour to a mitred bishop, who is adoring under a trellis; the bishop is on the right side of the print, and turned in profile towards the left. *Size* 8¾—6. *From* Mr. Barnard's *collection.* 2 . 10 —

638 One, The Holy Family; St. Elizabeth presents St. John to the Saviour; a figure above holds a chalice in his left hand. *Size* 11½—8½. *From* Mr. Barnard's *collection.* 1 . 6 —

639 Two, The Holy Family; the Virgin, seated in a mountainous landscape near the middle of the print, gives the Child to St. Ann, who receives him on her knees; St. Nicholas, as a mitred bishop, and St. Joseph, are in 2 . 19 —

conversation behind the Virgin, on the left side of the print. *Size* 11—8.

A Copy of this print, with several variations, by *Bonasone.*

2 " 17 — 640 One, The Holy Family; St. John, kneeling, presents fruit to the infant; the Magdalen standing on the right of the print, her right hand on her breast; a casket in the left; on the other side a young mitred Bishop adoring. *Size* $13\frac{3}{4}$—$8\frac{5}{8}$. *From the collection of* Dr. Mead, *afterwards* Mr. Barnard's.

3 " 6 — 641 One, The Holy Family, with St. Elizabeth; an angel on the right bringing flowers, which the Virgin is weaving into a garland; on the foreground in the centre a rich casket. *Size* 13—$8\frac{1}{2}$. *This impression has been tinted and heightened. From* Mr. Barnard's *collection.*

4 " 10 — 642 One, The Presentation in the Temple, the dove descending; Zaccharias joins his hands in prayer; on the right a female figure brings in a child thrown over her shoulder; on the foreground a boy with a pair of doves, fourteen figures. *Size* 11—8. *From* Dr. Mead's *collection, afterwards* Mr. Barnard's. *This fine and early impression appears to be larger than that in Mariette's collection, the plate having afterwards been shortened at the top, where there was a defect in the copper.*

3 " 4 — 643 One, St. John preaching, his right arm raised; below him twelve figures of men and women, and two children, as his audience. *Size* $12\frac{1}{4}$—$8\frac{5}{8}$. *From* Mr. Barnard's *collection, not in* Winckler's.

2 " 15 — 644 One, Christ accompanied by his disciples, adored by the multitude; a composition of twenty figures; he raises his right arm and blesses them. On two plates joined. *Size* $15\frac{1}{2}$—$11\frac{1}{4}$. *From* Rysbrack's *collection.*

3 " — — 645 Two, The Return of the Prodigal Son; he is on his knees

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before his father, who receives him with a kiss. The house appears to the right. *Size* $5\frac{3}{4}$—$3\frac{5}{8}$.

The Miraculous Draught of Fishes, after *Raffaelle*, marked in large letters in the corner to the left *R. V. supposed to be etched by* Meldolla. *Size* 11—$7\frac{7}{8}$. *From* Mr. Barnard's *collection.*

646 One, The Burial of Christ, St. Joseph on the left, extending his arm over the Virgin, who supports the Body of Christ. *Size* $13\frac{1}{4}$—$9\frac{1}{4}$. *Of this subject there is another etching, with considerable alterations, attributed to Guido Reni,* (see his etchings.) 2.11

647 Four, The Resurrection of Christ; he stands in the tomb, and raises a banner in his right hand. *Size* $8\frac{1}{2}$—$5\frac{1}{2}$. 2.14

Another impression of the same, stronger.

A copy in the same direction, very well etched, same size, it may be known by having cross hatchings on the shaft of the halbert. At the back of this impression is written, *Claude Augustus Mariette*, 1695.

Virgin and Child with St. Elizabeth; St. John bringing fruit in his lap. *Size* $7\frac{1}{2}$—6.

648 Two, Christ appearing to the three Maries at the foot of a flight of steps; he raises his left arm as if taking leave; two half figures near an arch below on the right. *Size* $8\frac{1}{4}$—$5\frac{1}{2}$. *Fine impression tinted and heightened. From* Mr. Barnard's *collection.* 3.15

Peter and John healing the lame man; he is on the ground, with a staff in his left hand. *Size* 9—$6\frac{1}{2}$

649 One, Peter and John healing the lame man; from the Cartoon of *Raffaelle*, with variations. *Size* $10\frac{3}{4}$—16. 3.—

650 Two, The Marriage of St. Catharine; an angel in the air bringing a wreath of flowers. *F. Parmensis, F.* "*piece gracieux.*" Winck. 3070. *doubtful.* Size $6\frac{3}{4}$—$4\frac{5}{8}$. 2.16

The same subject, a copy by Vespasiano Strada, with many variations; marked, *Vespasiano Strada L. F.*

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3. 2 — 651 One, St. Peter returning from prison to the house of Mary the mother of John. *Size* $11\frac{1}{2}$—$16\frac{1}{2}$. *From* Mr. Barnard's *collection, in whose catalogue it is called "a subject unknown." There is a copy of this print by* Corn. Cort.

16 — 652 Two, A young St. John Baptist, seated on a stone, near him two old men in conversation. *Size* $4\frac{7}{8}$—$3\frac{3}{4}$.

St. Roch standing, a long staff in his right hand, his dog in the back ground. *Size* $4\frac{1}{2}$—$2\frac{7}{8}$.

4 — — 653 Thirteen, Christ and his Disciples, in thirteen prints; whole length figures, the set, marked F. P. *Size* 5—$2\frac{1}{2}$.

1. 10 — 654 Five, Three of the Apostles, part of a set, different from the above. *Size about* 5—3.

Two figures of Apostles, probably from another set, larger than the above, each marked at the back, "*Mariette*, 1733." *Size* 7—$3\frac{1}{2}$

3. 14 — 655 Six, Figures of the Apostles; part of a set of a still larger size, and in a grand style. *Size* $8\frac{1}{2}$—$4\frac{1}{2}$.

1. 1 — 656 One, A Monumental Design; above are the Virgin and Child in an oval, and below, a figure in a reclined posture; at the bottom a frieze with a Heathen sacrifice. *Size* 12—$8\frac{3}{4}$. *On blue paper, before the address of* Ang. Falco.

1. 9 — 657 One, Another Monumental Design; a bishop supported by angels reclines on the sarcophagus; in a frieze below, the ceremony of consecrating a bishop. *Probably a design for the tomb of* Girolamo Aleandro.

3. 4 — 658 One, The Rape of Helen, on two sheets joined, with the following inscription.

ORIENTIBUS CŒLIS ILION
CECIDIT. M.D.XL.VIJ.
EXURGĒTIBUS CŒLIS.
RENOVABITUR. A. M.

Size 20—$15\frac{3}{4}$. Etched by *Andrea Meldolla.* *From* Mr. Blackburn's *collection.*

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659 Three, Circe leaning on her right arm, a wand in her left hand, before her a globe and skull. *Size* $6\frac{3}{8}$—$3\frac{7}{8}$. 1.. 13.—

Circe, without the wand; before her a globe, and part of another figure, inscribed NEDIMEON. *Size* $4\frac{1}{4}$—3.

A Female Figure in meditation; her head resting on her right hand. *Size* $5\frac{1}{4}$—$4\frac{1}{2}$.

660 Two, Diana, or an Amazon seen on the back; a spear in her right hand, and raising her shield in her left. *Size* $6\frac{1}{2}$—$3\frac{1}{2}$. 17.—

Cupid throwing his dart with a great effort. *Size* 6—$3\frac{1}{4}$. 1.. 11.—

661 Five, A Woman with a flying veil, a vase in each hand, and one on each side of her. *Size* $4\frac{1}{8}$—3.

A Sacrifice, cut, and the entire subject, *a copy.*

A Philosopher in meditation, his head reposes on his right hand. *Size* $4\frac{1}{2}$—$2\frac{7}{8}$.

Hercules and Cerberus, F. P. *Size* $3\frac{7}{8}$—3.

662 Two, A Winged Female holding up a naked youth by the arm. *Size* $4\frac{7}{8}$—$2\frac{3}{4}$. 13.—

A Woman, with a flying veil, holding a sieve; probably the vestal Tuccia. *Size* 4—$2\frac{7}{8}$.

The extreme rarity of the etchings by the hand of PARMIGIANO, *which are now considered as equally valuable with his drawings, is too well known to render it necessary to repeat it with each lot.*

ETCHINGS after PARMIGIANO,

Some of which are erroneously attributed to him, in Winckler's *and other Catalogues.*

663 Three, Judah and Tamar in a wild landscape, *Fran. Pa. inv.* Winck. 3062. 1.. 1.—

The same subject, a free etching marked P. NF.

Joseph and Potiphar's Wife, marked *F. Parmens. f.* Winck. 3062.

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19 – 664 Two, A Nativity, with the Shepherd's adoration, with the mark of an ancient engraver. *For an impression without the mark*, see Winckler, 3086.

A Copy of the same, by *Mauro Oddi.*

2 5 – 665 Three, The Martyrdom of St. Peter and St. Paul; the Emperor presiding at the execution. On the base of the throne is inscribed, *Jacobus Parmensis fecit.* Winck. 3087. *From* Mr. Barnard's *collection.*

Holy Family, with St. Mary the Egyptian, presenting a dove, after *Parmigiano* (by *Francisco Torbido*, called *Il Moro.)*

Copy with variations, by *T. Sadeler.*

12 – 666 Three, A Woman draped, seen on the back with a crucifix. *Parmigiano* F. etched by *Guido.*

A winged Female Figure, sitting on a large stone, and looking up; a book in her right hand, date, 1542.

Penelope at work with her servants weaving, *an impression in brown ink.*

19 – 667 Two, A Woman sitting, pointing with her left hand, with two children, marked MR. L D. 1540.

Holy Family, a composition of eight figures, marked L. D. *very fine.*

FRANCESCO PRIMATICCIO.

By, or after him.

1 5 – 668 Two, Adam and Eve in Paradise, with animals; a horse grazing, on the right.

The Adoration of the Magi, *a large composition.*

1 1 – 669 Two, The Nativity, Shepherds adoring, St. Joseph seated on steps above.

Dead Christ at the foot of the cross, with the Virgin, St. Mary Magdalen, and S. John.

1 2 – 670 Two, Boys playing with apples, called Eros and Anteros. The etching is attributed to *Primaticcio*, in Winckler's catalogue, No. 3472. *rare.*

A Female Figure, seated, with three children, and a globe. ditto, No. 3471. *ditto.*

671 One, Nymphs carrying water, a shepherd drinking; a singular composition of nine figures, *EXTREMELY RARE.* 2. 6

672 Two, Cadmus, with the monogram AIF.

The contest between Neptune and Minerva; above, is an assembly of the gods. 1. 18

673 Three, Diana and Endymion, with the letter F. (Fontainbleau) *Bologna invent.* 1. 1

A Female Figure reclined on an arch, sounding a trumpet, *A. Fontenebleau, Bologna,* L. D.

Nymphs cultivating a garden; above is a term of Priapus. On the pedestal is A. FONTENEBLEAU.

Several of the foregoing etchings are attributed to an artist, called Leo Daven, *or* Daris, *whose name is inscribed only on a single print, after Titian,* (in the next lot) *where it appears (as far as it is intelligible)* Leo Daris; *from the resemblance of the engraving of which, to those of the prints marked* L D. *it is presumed by* Heineken, Huber, and others, *that they are by the same hand; a supposition which seems to be totally groundless, as the prints marked* L D. *are in a much finer and bolder style of etching than that after* Titian.

TITIANO VECELLI.

674 One, Venus blinding Cupid. "*Titianus inventor,*" "*Leo Daris fe. Roma. Super. per.*" *extremely rare.* 12.

675 One, The Virgin and Child, with St. Catharine and two saints. *Titianus f.* an etching, usually, though probably erroneously, attributed to *Titian.* *BARISS.* 1. .

BATTISTA DEL MORO.

15 — 676 Two, A large landscape, with cattle and figures, inscribed BATTISTA DEL MORO, VER. F.

Two female saints, finely etched, attributed to Paolo Veronese. *RARISS.*

FEDERIGO BAROCCI.

1. 10 — 677 Four, Portrait of Barocci, by *Simon.*

The Virgin in the clouds, surrounded by a glory; the infant Jesus in her lap; cherubim in the upper corners of the print, marked F. B. V. F.

The same subject reverse, from a different plate. *From the collection of* Martin Folkes, Esq.

Copy of the same by *Agostino Caracci.*

1. 4 — 678 Two, The Virgin and Child, the infant reposes on her left; at the bottom, to the left, is marked FEDERICVS BAROCIVS FEC. ET INV. *rariss.*

St. Francis, on his knees, receiving the stigmata, *rariss.*

2. 12. 6 679 One, The Annunciation; the angel with a lily in his left hand; a cat asleep in the corner to the left, FEDERICUS BAROCIUS VRB. *inventor excudit.*

2. 4 — 680 One, St Francis in adoration; called the Pardon of St. Francis; four verses below; on the right, FEDERICUS BAROCIUS URBINAS Inventor Incidebat, 1581. *circular at the top.*

PAOLO FARINATI.

1 — 681 Two, St. John the Evangelist receiving the inspiration of the Holy Spirit, marked *Paolo Farinato, f.* 1567.

The Virgin and Child, in a landscape; her right hand embraces the infant St. John, who is playing with a lamb.

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682 Two, A Charity; a female seated in a landscape with three children and a rabbit; called in Winckler *Venus and Loves.* 15—

St. Mary Magdalene adoring the Crucifix; a book in her left hand, PAVL. FARINAT^S. F.

683 Three, The Virgin and Child, with St. John, who brings fruit to Christ, etched by *Horatio Farinati*, as appears by the letters HO. F. F. at the bottom of the print. 13—

Cupid asleep, in a landscape, his bow in his right hand, his quiver at his feet.

A copy of the same reversed.

684 One, Venus seated in the clouds, with Cupid on her knee, from whom she is taking his bow and arrow. 14—

685 Two, St. Luke seated, in a landscape; the head of the bull on his right. 13—

Six Angels bearing the Cross and the instruments of the passion.

686 Three, Five Cupids playing in the air in various attitudes. 16—

Virgin and Child, with St. John.

A Frieze; Silenus on a Goat, supported by infants; others playing with a lion.

687 One, The Destruction of Pharaoh and his host in the Red Sea, after *Paolo*, by *Hor. Farinato.* 1.7—

688 One, Christ taken down from the Cross, 1583. *Ditto.* 16—

BATTISTA FRANCO.

689 Five, His own Portrait, by *Baron.* 10.6

A Sheet of Heads, of Characters, Hands, Feet, &c. *Franco fecit.*

Three of Friezes, &c. from the antique.

690 Two, The Angel appearing to Abraham, TRES VIDIT ET VNVM ADORAVIT, on the root of a tree to the right, are the letters, B. M. 1.10.—

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Moses striking the Rock. Large composition, *fine.*

1.14- 691 Two, The Annunciation, the Virgin kneeling.
The Nativity, a choir of angels in the clouds.

1.10 - 692 Two, Abraham offering up Isaac, *Franco form.*
The Nativity, nearly the same composition as the former, but larger.

1.6 - 693 Two Dead Christ, with Mary Magdalen, &c.
The Burial of Christ.

10.6 694 One, Presents brought to Solomon; supposed by *Huber* to represent Melchisedec, king of Salem; in the back ground a lion attacking an elephant.

10.6 695 One, Messengers consulting an oracle in the temple of Bacchus, *without name or mark.*

17- 696 Two, Diana and her Nymphs reposing; a satyr behind a tree, *Batista Franco fecit.*
Virgin Child and St. John, *Batista Franco fecit.*

GIACOPO PALMA.

8- 697 Three, St. John Baptist in the Wilderness, marked *Palma.*
A Copy of the same, reversed.
Samson, his head reposing in the lap of Dalilah.

10.6 698 Two, The Woman taken in adultery.
The Virgin and Child, adored by St. Jerome and two other saints.

8.6 699 Three, Christ appearing to St. Thomas, marked *Palma.*
St. Jerome and Pope Damasus debating.
Judith giving the head of Holofernes to her servant; the dead body in the foreground. marked *Palma, Jacobus Franco formis cum privilegio.*

9- 700 Four, A Study of Heads, &c. *Palma fece.*
A figure of Victory.
The Woman taken in Adultery.
The Adoration of the Shepherds, etched by *another hand.*

BATTISTA FONTANA.

701 One, Christ on the Cross between the two thieves; a composition of many figures; circular at the top. On a stone in the foreground, *Battista Fontana. From the collection of* M. Folkes, Esq. G. 6

702 One, The Crucifixion, called in Winckler the great Calvary, resembling the former in design, but on a larger scale. 13—

RAPHAEL SCHIAMINOSSI.

703 Three, An Angel, after *L. Cambiaso.*
A Charity, after *ditto.*
The Descent of the Holy Ghost, *from his own design.* 7—

BARTOLOMMEO PASSAROTTI.

704 Four, A Man standing, seen in front in a Roman dress. 13—
The Virgin in glory, an angel at her feet, *without mark.*
Two Pieces, St. Andrew and St. John, marked B. PASAROT.

705 One, The Salutation of the Virgin, and St. Elizabeth, after *Francesco Salviati;* marked in reverse *Fran. Salviatus pinxit. Pasarottus imitavit.* 1. —
"*Primo taglio dicono che facesse all'acqua forte, e non troppo buono.*" Malv. 1. 83. *RARISS.*

FRANCESCO VANNI.

706 Two, St. Francis de Paul, reposing at the foot of a tree, meditating on a crucifix in his hands. *fine and rare.* 1. 13—

BARTOLOMMEO SCHIDONE.

The Holy Family; the infant with the cross, seated on a table before the Virgin. *The only etching known of the artist.*

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VENTURA SALIMBENI.

l. 6 707 Two, The Annunciation; a choir of angels above. *Ventura Salimben. Senensis Inventor, fecit, Romæ,* 1594.

A Copy, reverse *Ventura Salimben. Senensis Inventor.*

10 — 708 Three, The Marriage of Joseph and Mary, marked V. S. I. 1590.

St. Agnes, with the lamb, marked *Ventura Salimbeni.*

Two Saints adoring the Virgin in the clouds, after *Salimbeni.*

GEO. BATTISTA GALESTRUZZI.

l. 1 — 709 Three, A Frieze after *Polidoro,* and one ditto, marked G^{TA} M^{TI} F.

VESPASIANO STRADA.

Holy Family, and St. John.

J. B. CATENARO.

11 — 710 Two, A Charity. *The only etching known of this Master.*

CAMILLO PROCACCINO.

The Holy Family; St. Joseph presents fruit to the Child, who looks up to him. *Camillo Procaccino Bol. Invent. Incidit.* 1593.

l. 10 — 711 Two, The Holy Family; St. Joseph in front reclining on the saddle of his ass. *Camillo Percaccino Invent. Incidit.*

The Holy Family; St. Joseph behind the Virgin; the ass drinking. *Procacinus. F.*

LODOVICO CARACCI.

8 — 712 Two, The Virgin and Child, with St. John; four verses below, "*O Regina del ciel speranza nostra, &c.*" 1604, *Ludovico Caratio fece.*

The same subject reversed, with the verses. *L. Caratio fecit Roma. Pietro Stefanoni,* 1604.

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713 Two, The Virgin giving suck to the Infant, marked *Lod. Carr. in. f.* 1592. 12 —

The same subject, from a different plate, *Lod. Carr. in.* 18

714 One, The Virgin and Child adored by angels. *Lo. C. Petri Stefanoni exc.* before the address of *Van Aelst.* 12 —

715 One, A Holy Family, under an arcade, marked *Lodovicus Caraccius inv. f.* On blue tinted paper.

ETCHINGS after LODOVICO,

By PAINTERS of the SCHOOL of the CARACCI.

716 Three, The Flight into Egypt; an angel leading the ass. by *Fra. Brizio,* and a duplicate. 5. 6

The same subject, larger and reverse, etched by *Lod. Mattioli.*

717 Four, Galatea carried by two Dolphins, by *Oliviero Dolfini.* "*bell' aqua forte.*" *Malvasia.* 10. 6

The Prophet Isaiah, after the picture of *Lodovico,* in the church of St. Bartholomew at Bologna. *Matthiolus f.*

A Charity; a female figure sitting in the clouds, with three children, *Gioseffo Rolli f.*

The same Print, another impression, with variations. 1. 1. —

718 Two, St. Francis on his knees, receiving the Child from the Virgin, who appears to him in the clouds, *a fine etching, without mark, supposed by* Heineken *to be executed by* Fr. Brizio, *or* Pietro Faccini. *Malvasia attributes the design to* Annibale, *and says that the picture belonged to the Capuchins at Bologna, to whom it was given by him; he calls the print "franchissima acqua forte," but has not mentioned the engraver.*

The Virgin with the Child, in a crescent, between St. Jerome and St. Francis, etched by *Girolamo Rossi.*

719 St. Pellegrino king of Scotland adoring the Virgin, from 11 —

the picture of Lodovico, in the oratory of that saint in Bologna. *From* Mr. Barnard's *collection.*

St. Benedict driving the Courtezans from the temple, *without name of painter or engraver.*

10 — 720 One, Christ crowned with thorns. *Lod. Car inv. Coriolanus, f. a l' aq. f.* RARE. Winckler, 786.

ANNIBALE CARACCI.

19 — 721 Three, Portrait of Annibale, by *Clouet.*

Ditto, etched by *Jon. Richardson.*

Susannah and the Elders, with the address of *Stefanoni.*

1. 12 — 722 One, The same, *a fine proof impression.*

1. 5 — 723 Three, Dead Christ, in the lap of the Virgin, accompanied by St. Elizabeth, St. John, and the Magdalene; called the Christ of *Caprarola,* marked *Annibal Caraccius, in. fe. Capraroläe,* 1597.

The same; copy in reverse, marked *Annib. Caraccius inv.*

The same, another copy, reverse, marked *Annibal Carraccius inven. Capraroläe.*

15 — 724 Three, The Virgin and Child, with St. Elizabeth and St. John; the Virgin giving drink to St. John, marked *Annib. Caraccius, in. et fecit,* 1606. Called *La Virgine della Scodella.*

The same subject, a copy by *J. Couvay,* in the same direction as the original.

The same subject, another copy, freely etched, *without mark,* reverse.

1. 1 — 725 Two, Holy Family; Christ and St. John embracing on the cradle; St. Joseph, seated with his back against a column reading a large book, marked *Anni. Carr. inv. fe.* 1590. *A beautiful impression, from the collection of* Martin Folkes, Esq.

The same subject, a copy reversed, *without mark.*

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726 Two, The Virgin and Child; he is looking down towards a bird at his feet, *marked A. C.* 14—

A Holy Family; Christ taking a bird from St. John, marked *Anni. Car. Bol. f. in.* and below, 1581. Engraved with the tool. *Said by* Malvasia *to be in emulation of Agostino.*

727 Two, The Nativity, or the Shepherds adoration, called *Il presepe de' Caracci;* marked *Annibal Carracci fecit, et inv.* 9.6

The Crowning with Thorns, inscribed *Annibal Carracci in. et fecit,* 1606. *very fine.*

728 Two, St. Jerome in the Wilderness; a stone in his left hand, resting on a book, marked, *An. Caracci fe.* 15—

S. Francis, seen in front, sitting, holding a crucifix in both hands, a scull on his knee, marked 1585. An etching, worked on with the tool.

729 The Magdalen resting on a haircloth, and contemplating a crucifix tied to the branch of a tree, marked *Carra. in.* 1591. *fine.* 1.—

730 Three, Jupiter and Antiope; called by *Malvasia,* Venus on a bed, marked 1592. *A. C.* 1.11.6

Virgin and Child; an angel attending, marked *Annibal Caracci in. fecit.* with the dedication of *Stefanoni.* Heinek. 3. 650.

Virgin and Child; imitated from the above; inscribed *A. C. invent.* Dedicated to the Marquis of Somerset, by Michael Ritus, Anglus. 1647. (Michael Wright.) *From* Sir P. Lely's, *and* Barnard's *collections.*

731 One, The *Soucoup* of Caracci. 3.—

Silenus lying on the ground; two satyrs pouring wine into his mouth, enriched with a large circular ornament of vines and grapes, which two boys are gathering, engraved by *Annibale* upon a silver salver, for Don Giovanni di Castro, who presented the artist with 500

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crowns. *See Malv.* 1. 103. *OF THE GREATEST RARITY.* not in Winckler.

ETCHINGS after ANNIBALE, by PAINTERS of the CARACCI SCHOOL.

15 — 732 Three, Christ and the Woman of Samaria, marked *Annib. Car. invent. et sculp.* 1610, but etched by *Fr. Brizio*, in competition with the alms of St. Roch by *Guido.* Malvasia *informs us that the name of* Annibale *was put on the plate by the painter* Stefanoni, *ignorantly leaving the year* 1611, *although Annibale died in* 1608.

The Nativity, with the offering of the wise men. *The etching is attributed to* Annibale, *but doubtful.*

The same subject, larger and reversed, *Lud. Matthiolus, incid. Bon.*

12 — 733 Two, Paris receiving the golden apple from Mercury, marked *Anni. Car. in. fe.* "*elle paroit etre douteuse.*" Heinek. 3652.

The same subject, in the same direction, in an octagon plate. *C. Cesius, del. et sculp. Romæ.*

1 1 — 734 Two, Venus and Adonis, after *Annibale*, by *Luigi Scaramuccia*, (called *Perugino,)* fine etching. *curious and rare.*

Holy Family; St. John bringing cherries to the infant, dedicated by *Stefanoni, to whom* Heineken *attributes the etching*, 3. 667.

GUIDO RENI.

19 — 735 Five, Portrait of Guido in an oval, inscribed *Guido Rheni Pittore Bolognese, morì d'anni* 68, *nel* 1642. C. G. *delin.* IG. *exc. Viterbii.*

The Holy Family, St. Joseph seen at a distance through an arch, inscribed "*Æternum Patrem, &c.*" *Bartsch*

Cat. de Guide. No. 1, without the address of Van Aelst, but with the letters G. R. F.

Another impression, with the address of *Vincenzo Cenci Romæ. for.* G. R. F.

A third impression, without any address, and the letters G. R. F. in small capitals, at the bottom to the right.

A Copy, *Ventura Salimb. fec.* his name inscribed in reverse characters.

736 Three, The Virgin and Child, in an oval, the head of the infant inclines to the right of the print, *without mark. Bartsch No.* 2. 19-

A Copy, reverse, ditto.

Another Copy, in wood, by *Coriolanus,* marked *Corio. f.*

737 Four, The Virgin and Child, in a circle of double lines, from the same design as the preceding, with an alteration in the drapery, *proof impression, without name or mark. Bartsch. No.* 3. 1.1-

A Copy in the same direction, executed chiefly with the graver.

The Virgin and Child; the same subject repeated; a reverse of the former. *Bartsch. No.* 4.

A Copy reversed, marked *Guido Renus inv. Lud. Matthiolus, f.*

738 Two, The Virgin, Child, and St. John, she is seen in profile, directed to the right; St. John kissing the feet of Christ. 13-

A Copy, in the same direction; well executed, but with a broader needle, *without name or date.*

739 Three, The Virgin, Child, and St. John; the Virgin places her left hand on the shoulder of St. John; the infant is seated on two cushions, outline rudely etched, oval. 10.6

The Holy Family; the Virgin seated towards the left,

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holds the infant on a table, who gives his benediction to St. John kissing his right foot; above, are two angels strewing flowers, executed with the graver.

A Copy in the same direction, but executed with a broader point.

/0_ 740 Two, The Holy Family; the Virgin, seen in profile and directed towards the left, is seated near an arcade; farther to the left St. Joseph, a book in his hands, looks towards the Virgin. *a proof before the inscription.*

The same, with the inscription *Guido Reni fecit.*

/0_ 741 Two, The same subject, etched by *Guido*, in reverse, and with considerable alterations, St. Joseph being resting on a table, with his head on his left hand; two angels above strewing flowers; at the bottom is inscribed, GUIDUS RENUS INVENTOR ET INCIDIT, and in the lower margin. *Maria mater gratiæ, &c.*

The same subject, etched by *Guido;* the figures are in the same direction as the last, but that of St. Joseph is altered, his head rests on his right hand; the angels are omitted, and St. John is introduced kissing the hand of the Virgin.

/. /_ 742 Two, The Virgin and Child; she is seen in front sitting, her left hand under her head, her right supports the infant, who is looking up at a bird flying, which he holds by a string. Bartsch *has omitted this in his catalogue, perhaps on the authority of* Heineken, *who has included it amongst the prints after* Ann. Carr. *and says it is engraved by an anonymous artist; but the authority of* Malvasia *is perhaps preferable, who has particularly described it amongst the etchings by the hand of* Guido. *Fels. Pitt.* 1. 115.

A Copy, reverse, well executed, marked in the bottom margin to the right, in rude letters. G. R. I. PETRVS

CAR°LUS, DECARO°LIS. *Cantarini* also etched this subject,. *v. his works.*

743 Two, St. John, on his knees, adoring the infant Christ, who receives him with open arms ; on the right of the print is the lamb. This print is said to be after a design of *Agostino Caracci.* EXTREMELY RARE, *from Mariette's Collection.* 1.. 2.—

Copy of the same, marked at the bottom on the right, *Agos. Caracc. in.*

744 One, St. Christopher carrying Christ ; he sits on the right shoulder of the saint, who carries his staff in his left hand. *Guid. inv. e. f.* 13 —

745 Three, St. Jerome turned towards the left and praying before a crucifix ; he appears to be emaciated by abstinence. 10 —

A Copy, in the same direction, with the difference in the cloud, as described by Bartsch.

The same subject, a reverse, from an unfinished etching, but different from, and superior to either of the other, *not cited by* Bartsch. RARISS.

746 Two, St. Jerome reclining on a rock, reading in a book which he holds with both his hands ; his head is towards the left ; in the back ground is a landscape. *A slight but spirited sketch.* RARISS. 13 —

An emblematical figure of science or study, represented by a female sitting, holding a tablet in her right hand, and a pair of compasses in her left ; to the right, a winged genius dipping a pen in an inkstand.

747 One, Portrait of Pope Paul V. in an oval, inscribed PAVLVS. V. PONT. OPT. MAX. *EXTREMELY RARE.* 16 —

748 Three, Head of an Old Man in profile, turned to the right, *finely etched.* 10.6

Head of an Old Man, with a flowing beard, *lightly etched.*

A Female Figure, seen on the back, her head turned to-

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wards the right, holding the cross. *Generally attributed to* Parmigiano, *whose manner it much resembles.*

ETCHINGS BY GUIDO,
After OTHER MASTERS.

749 One, A Glory of Angels, after *Luca Cambiaso;* towards the left, at the bottom, is inscribed, *Lucas Cangiasius inv.* and in the lower margin, JUBILEMUS DEO SALUTARI NOSTRO, with the dedication of *Stefanoni,* 1607. "*Cette estampe est une des plus belles de l'œuvre de Guide.*" *Bartsch.*

750 One, The Burial of Christ, after the design of *Parmigiano,* with considerable variations, as described by *Bartsch, No.* 44.

751 One, The Holy Family; St. Clara adoring the Infant, with a cibarium in her left hand, on which the Infant places his right. *Before the address of* Van Aelst.

752 Two, St. Roch distributing alms; after the celebrated picture of *Annibale.* Marked *Anibal. Car. invenit. P. Stefanonius formis, cum privilegio;* and to the right, 1610.

The same subject by a different hand; a proof before the address of *Mariette.*

Guido *copied the great picture of* Carracci, *whilst he was a scholar with them, on copper, inserting two figures to the right. The copy is in this collection.*

753 Three, The Virgin giving suck to the infant Jesus; she presses her breast with her right hand. Inscribed *An. Car. in.* and at the bottom, *Lactasti sacro ubere.* Heineken attributes the etching to *Annibale.*

Two Copies in reverse.

PRINTS after GUIDO, by PAINTERS of the BOLOGNESE SCHOOL.

754 Two, The Patron Saints of the City of Bologna, a superb etching, by *Flaminio Torre.*

The Martyrdom of St. Andrew, *Guido Reni*, pinxit, *Carlo Cesio*, sculp.

755 Nine, The Virgin and Child; she is seen in front, a rosary in her right hand, oval, the corners ornamented with flowers. An inscription of four verses—"*Vergine bella, i vostri eterni fiori*," &c. At the bottom, to the left, are the letters G. R. I. 2 — —

Heads of Christ and of the Virgin; with six Heads of Apostles, in ovals.

"*Ces estampes attribuées au* Guide, *sont* EXTREMEMENT *rares, et l'on n' en trouve presque jamais toute la suite complête a la fois.*" Bartsch.

756 Two, Christ and the Woman of Samaria; the woman is standing towards the left of the print, her right hand on her breast. Bartsch *says that this is engraved by an anonymous Italian artist, and that the design is attributed to* Guido, *but is more probably by* Albano. *The inscription,* C. Maratta fecit. *is erroneous, and is only found on the later impressions.* 6..6

Fortune, represented by a figure of a woman slightly draped, her hair dishevelled, and a purse in her right hand, from which she pours money as she passes over the globe; a winged genius behind endeavouring to retain her; at the bottom, to the left, are the letters G. R. I. and towards the right, H. S. F. probably *Hieronymo* (or *Girolamo) Scarsella.*

757 Two, The Slaughter of the Innocents; two angels above, with branches of palm; after the picture of *Guido*, by *Bolognini.* 13 —

Peasants bringing presents to a saint, a large upright etching by *Giovannini.*

SEVENTH DAY'S SALE.

PAINTER'S ETCHINGS.

ITALIAN CONTINUED.

SIMONE CANTARINI DA PESARO, Called IL PESARESE.

Seventh Day. 5/- 758 Three, Adam and Eve eating the forbidden fruit.
Repose in Egypt; St. Joseph presenting fruit, erroneously inscribed *G. Renus, in. et. fec.*
A Copy, reverse.

7/- 759 Two, Repose in Egypt; an Angel gathering dates. *G. Renus, in.*
A Reverse, before the letters, erroneously attributed to *Guido.*

7/- 760 Two, A Holy Family; St. Joseph resting his hand on a table. *Mattio Bolzetto For. Pad.*
Repose in Egypt; St. Joseph pointing out a landscape.

12/6 761 Three, Repose in Egypt; the Virgin presenting fruit to the Infant.
Repose in Egypt; St. Joseph at the foot of a tree.
A Copy, reverse.

5/- 762 Three, Repose in Egypt; St. Joseph sleeping.
Repose in Egypt; St. Joseph reading.
A Copy, reverse.

Seventh Day.

763 Two, Holy Family; with St. Elizabeth and St. John. 9-6

Holy Family, the same subject as the last, etched by *Cantarini*, in reverse, and with some alterations. The usual copies are erroneously inscribed, *G. Renus, in. et. fec.* but this impression is before the inscription, and before the outline of the lower part of the left arm of St. John was marked.

764 Six, Holy Family; St. Joseph with a book; St. John adoring Christ. *Simone Cantarini, in. et fec.* 11-6

Holy Family; the Child standing on the knee of the Virgin embracing her; St. Joseph regarding them; St. John behind with a banner. *S. C. Pesaro, fe.*

A Copy, in the same direction.

A ditto, reverse.

A Holy Family; the Infant holding a chaplet with both hands; St. John reading. *S. C. da Pesaro, fe.*

A Copy, in the same direction, with the same inscription.

765 Four, Holy Family; St. Joseph raising a curtain. *S. C. da Pesaro, f.* 8-6

Holy Family; St. John kisses the hand of the Infant.

The Virgin and Child, in a glory; three angels adoring; below to the right, two cherubim. *S. C. da Pesaro, f.*

A Copy, reverse, by *Mitelli.*

766 Four, The Virgin and Child; the Infant, lying on her knee, holds with the right a string with a bird flying. The same subject as the etching of *Guido*, by whom it was designed, although attributed by some persons to *Annibale.* 13-6

The Virgin and Child in the clouds; she holds the Infant towards the left, and looks back towards the right; at her feet two heads of cherubim.

Christ bearing his cross; he is turned towards the right.

A Copy, reverse, marked G. T. F. S. C. I.

Seventh Day.

16..6 767 Three, The Virgin in glory, crowned by two angels; her right foot on a crescent.

St. John in the Desert; a cross in his left, in his right a cup receiving water from the rock.

A Copy, in reverse.

17.6 768 Three, St. Sebastian tied by his right hand to a tree.

St. Anthony of Padua, turned towards the left, adoring the Infant, who places both hands under the chin of the saint. *An early impression before the address of Rossi.*

The small St. Anthony of Padua; he is turned towards the right, and holds the Infant in his arms, *extremely rare.*

1.. — 769 Three, St. Benedict healing the demoniac, after the picture of *Lod. Caracci,* in the cloister of St. Michael in Bosco, inscribed, LVD. CARACC. INVENT.

The Guardian Angel conducting an Infant.

Copy, reverse.

18.. 770 One, Jupiter, Neptune, and Pluto, paying homage to the arms of Cardinal Borghese, *fine impression.*

18.. 771 Four, Jupiter and Europa.

Mercury and Argus; Argus reclines under a tree, whilst Mercury plays to him.

A Copy of the same, reverse.

Venus and Adonis; the dog in the corner to the right.

13 772 Fortune, standing with her right foot on the globe, a winged genius striving to hold her by the hair, marked *G. Renus, in. et. fec.* but designed and engraved by *Cantarini.*

Another impression, in reverse, without the letters.

Frontispiece of a book; a shield with arms supported by three angels; Fame blowing her trumpet; below, to to the right, a river god. *VERY RARE.*

St. Benedict, when a youth, avowing his determination to retire into the desert. From the picture of *Lorenzo Garbieri*, in the cloister of San Nicholas in Bosco. Inscribed in reverse letters, *S. C. Pesarese, delin.* and etched in the manner of *Cantarini.*

GIOVANNI ANDREA SIRANI.

774 Three, The Virgin and Child, with St. John, who is presenting a bird to Christ, an oval, after *Guido. The same design is etched by* Loli. 10.6

Apollo flaying Marsias, marked on the foreground SIRANO. an oval in length.

The holy family, with St. Elizabeth and St. John; Joseph working with an axe, marked *Siranus inv. rare.* not in *Bartsch.*

ELISABETTA SIRANI.

775 Two, The Virgin, Child, and St. John, in a circle, after *Raffaelle*, with the inscription, *Opus hoc*, &c. "*superbe piece.*" Bartsch. 11—

Lucretia dying, with the dedication to *Paleotti.*

GIROLAMO SCARSELLO.

776 Three, Saturn seated with a scythe in his right hand, after *Sirani*, inscribed in reverse letters SIR I. GIR. S. F. 13.6

Cupid on a dolphin, discharging an arrow, marked SIR. I. G. S.

Bacchus astride on a boar, supported by two infants, marked *Sirano i.* G. S. F.

ALESSANDRO BADIALE.

777 Two, Repose in Egypt, the Virgin sitting under a palm tree suckling her infant. *Siranus in.* 11—

SeventhDay.

Christ taken from the Cross, the Magdalen kissing his feet, marked *Flaminio Torre inventor.* A. B. F. D. D.

GIOVANNI PERUZZINI.

10.6 778 Two, Hercules recovers Dejanira, after having wounded Nessus, who is attempting to draw the arrow from his back, marked G. P.

Mars carrying off Venus from Vulcan, who is employed in the forge with the Cyclops; on a label to the left is inscribed ARMA ACRI FACIENDA VIRO. a shield of arms is suspended to a tree.

Both these pieces are enumerated by Bartsch, *amongst the works of the contemporaries of* Guido; *but he has not given the name of the engraver.*

LORENZO LOLI.

6 779 Three, The Virgin and Child with St. Elizabeth and St. John, who holds the left hand of Christ as he reposes on the knee of the Virgin, an oval upright. *Sirano i. Lorenzo Loli f.*

A copy in the same direction, *without mark.*

Another copy reverse, *ditto.*

10.6 780 Four, The Virgin, Child, and St. John, the same design as *Sirani*, with slight alterations *noticed by* Bartsch, *oval.*

The Virgin and Child, she is raising the linen from the Child with her right hand, after *Eliz. Sirani.* at the top to the right *Eliz. S. in.* and at the bottom on the left, *L. Lol. f.*

St. Jerome, whole length, sleeping before a crucifix, two angels above; marked S. I. *Lau. Lo. f.*

13.9 781 Two, St. Jerome reading, the book rests on a scull, his head reposing on his right hand.

The Virgin, St. Anthony of Padua, and St. Nicholas

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Albergati, a fine etching by *Loli*, from his own design, inscribed *Laur. Lo. i. f.*

782 Seven, The genius of study, figure of a young man winged. *Laurentius Lo.* F. *Sirani*, I.

Renown, a winged female with two trumpets. *Sirani* I. *Laurentius Lolius, f.*

The arms of *Guasta Villani*, supported by winged genii, dedicated, "*All illustrissimo Signor, &c. Filippo Guasta Villani, I. A. Sirani, in.* L. LL. F.

783 Four, Cupid breaking his bow; another crying, 1640.

Two Cupids wrestling.

Two Cupids, one of whom is taking a bow from the other, marked *Lo.*

Young Hercules strangling the serpents.

784 Four, Cupid asleep under a pavillion.

Bacchanalian Infants, one of whom is giving wine to the other.

Perseus and Andromeda, after *Sirani.*

Cupid on a dolphin, by *Scarsello.*

VARIOUS.

785 Ten, By and after the *Carracci, Guido, &c.*

GIOVANNI LANFRANCO.

786 Two, Triumph of a Roman emperor, *his largest etching.*

The Mystery of the Trinity, after *Lanfranco.*

HORATIO BORGIANI.

787 Two, Dead Christ; much foreshortened, with three attendants.

St. Christopher, large etching, *very fine.*

ODOARDO FIALETTI.

788 Twelve, Scherzi d'Amore; the complete set, *fine.*

789 Four, The Marriage of Cana, after *Tintoretto.*

Do. with the inscription.

STEFANO MAGGIORE.

Temptation of a Saint, after *Dominchino.*

OLIVIERO GATTI.

The Virgin and Child, after *Lorenzo Garbieri.*

GIOV. FRANCESCO BARBIERI, called GUERCINO DA CENTO.

790 One, St. Anthony of Padua, exremely rare and fine, *only one other etching is known by him.*

791 Three, Venus and Adonis, after *ditto*, by *Pasqualini.*
Virgin and Child, with an angel, *ditto*, by *ditto.*
Ditto, with St. John, *ditto.*

792 Five, Four, the Evangelists, *ditto.*
Charity, a large upright, by *ditto.*

793 Twelve, a set of landscapes, with title, by *Matthioli.*

BENEDETTO GENNARO.

794 Two, St. Jerome meditating in a cavern, *fine and rare.*

GIOVANNI BATTISTA MOLA.

Cupid breaking his bow, *fine and rare.*

PIER FRANCESCO MOLA.

795 Two, The Virgin giving the breast to the infant Jesus.
Joseph discovering himself to his brethren, *proof.*

GIOV. FRANCESCO GRIMALDI, called BOLOGNESE.

796 Four large landscapes with figures.

797 Four upright ditto, with figures.

CARLO MARATTI.

798 Five, The Nativity of Christ.
The Virgin, with the Child asleep, *oval.*
The Virgin, Child, and St. John, 1647. *do.*
The Marriage of St. Catharine, *do. two impressions.*

Seventh Day.

799 Five, The Salutation, an upright. 1. –
The Nativity of the Virgin.
The Annunciation.
The Adoration of the Magi.
The assumption of the Virgin.

800 Five, The Marriage of the Virgin. 10. 6
Four Scripture subjects, *Lunettes.*

801 Two, Heliodorus, *a large etching*, from the picture of *Raffaelle*, in the Vatican. 11 –
The scourging of St. Andrew, after *Dominichino.*

DOMENICO MARIA CANUTI.

802 Two, St. Roch, marked *Dom. Ma. Canuti. fec.* 13 –
The Virgin of the rosary, D. M. C. F.

803 Two, St. Francis in prayer, after *Guido.* 8. 6

JULIO CESARE VENENTI.

A sultan with his mistresses, after *Canuti.*

GIOV. BATTISTA MERCATI.

804 Two, The baptism of Christ, from his own design. 9 –
St. Bibiana refusing to worship idols, after him.

PIETRO DA CORTONA.

805 Three, The executioner presenting the head of St. John to Herodias. 1. –

CINTHIO BUCCANIGRA.

The martyrdom of a bishop, after *Hyacinto Brandi.*
"*rare.*" *see* Winck. *Cat.* i. *p.* 140.

F. A. MELONI.

St. Agnes, after *Carlo Cignari,* oval. *F. A. M. fecit.*

Seventh Day.

PIETRO DA PETRI.

3 „ 13 „ 6 806 One, Souls redeemed from purgatory, a grand composition, *beautifully etched, and highly finished,* inscribed "*Petrus de Petri, Inven. & Sculp.*" *brilliant impression.*

BIAGIO PUCCINI.

11 — 807 Two, St. Francis adoring the Virgin.

F. ZUCCARELLI.

The Flight into Egypt.

DOMENICO MARIA VIANI.

9 — 808 Two, The Apotheosis of S. Philip Benicius, *Dom. Ma. Viani Bonon. inv. et inc.*

GUISEPPE MARIA BARTOLINI.

A Saint ascending to heaven; above, a winged female with a plumed helmet, bearing a tablet, inscribed CHARITAS—*Guiseppe Ma. Bartolini, inv. scul.*

LORENZO PASSINELLI.

1 — — 809 One, St. John preaching in the wilderness, a grand composition of many figures, finely etched by the painter. *From* Winckler's *collection.*

1 — — 810 Two, Mars receiving a shield from the hands of Juno, by the orders of Jupiter; from the ceiling painted by *Pasinelli* for Montecuculi, etched by *Giovanni Giuseppe del Sole. From* Winckler's *collection.*

A Concert of angels. *L. Passinelli inv. Hippolito Maracci inc.*

8 — 811 One, A Miracle performed by S. Antony of Padua, after *Pasinelli. Lorenzini, delin.* a large composition, arched at the top. *From* Winckler's *collection.*

FRANCESCO ANTONIO MELLONI.

13 „ 6 812 Three, S. Charles Borromeo, endeavouring by his prayers to stay the plague at Milan, after *Marc Antonio Franceschini,* 1700.

SeventhDay

LODOVICO MATTIOLI.

S. Antony of Padua caressing the infant Jesus, after *Giuseppe Crespi.*

S. Luke painting the Virgin—the ticket or summons for the meeting of the society of painters at Bologna, after *Giu. Crespi.*

ETCHINGS f he BOLOGNESE SCHOOL, by anonymous Artists.

813 Four, The Holy Family, marked at the bottom, to the left, A G. F. 12—

The Virgin and Child, with St. John, who is bringing fruit to Christ.

The Infant Christ, surrounded by angels caressing S. Anthony of Padua, who is kneeling before him on the steps of the altar, inscribed S. ANTONIO DA PADUA. *Alla Pace—Io Iacomo Rossi form. Romæ,* and to the left of the print, 1640. *An etching resembling the great S. Antony of* CANTARINI.

The Infant Christ standing on the hand of St. Antony of Padua, and caressing him.

814 Four, S. Antony of Padua kneeling before the altar, and caressed by the infant Christ, marked G. M. I. E. 9.6

The Roman Piety, after *Mariana Crespi.* F. P. S.

S. Jerome writing in a large book, two angels dictating, *without name or mark.*

St. John adoring Christ, who places his right hand under the chin of the saint.

815 Four, S. Ubaldus driving away evil spirits, after *Alessandro Maganzi.* 1.2.

A Sybil, a large figure, *without name or date.*

The Judgment of Paris, a fan, *beautifully designed, and freely etched.*

A sainted prelate in adoration, after *Guido,* IN WOOD, *fine and rare.*

Seventh Day

10 – 816 Four, A Landscape, marked M. R. *Marco Ricci*, and three other Italian landscapes.

GIOV. BENEDETTO CASTIGLIONE.

6 – 817 Two, The genius of the artist, inscribed *Genium Jo. Benedicti Castilionis Januen. inv. fe.*

Portrait of *Castiglione*, by himself, in a bonnet and feather, inscribed *GB. Castilionis Genovese fe.*

13 – 818 Six—Five heads in turbans and oriental dresses, and a copy by *Cooper*. *rare.*

819 Fifteen, of fancy heads, chiefly oriental characters.

12.6 820 Two, Silenus attended by three satyrs; Pan seated at the base of a statue of Priapus.

A young shepherd, with his crook on his shoulder, mounted on a horse. 1658.

10.6 821 Two, Diogenes the cynic, searching amongst animals and ruins with his lantern.

The discovery of the dead bodies of two saints in a cavern by torch light.

10.6 822 Two, The raising of Lazarus; Jesus stands on the right, encircled with glory.

Tobias burying the dead.

12.6 823 Three, Melancholy, or a Sorceress seated at the entrance of a cavern, surrounded with implements of magic, animals, &c. a wand in her left hand.

Another Melancholy, a female reposing at the foot of a monument, her head resting on her hand, and a skull and book on her knee; upright, inscribed, "*Ubi Inlætabilitas ibi virtus.*"

The angel appearing to Joseph, and ordering him to fly with the Mother and Child into Egypt, *G. B. Castilione fecit.*

17 – 824 Two, The flight into Egypt; the family under a palm tree, with angels in the branches.

Noah and his sons assembling the animals to enter the ark. *fine impression.*

825 Three, A pastoral landscape; two young shepherds on horseback, and another on foot driving their flocks. Seventh Day 11.6

Pan reposing at the foot of the statue of Priapus.

Two figures, one of whom points with his right hand to an inscription, the other is gathering up books.

826 Three, The nativity, etched with a fine point, *proof before the name, upright.* 1.13.

The same subject, angels bearing a scroll, inscribed "*Glor. in. excel.*" oblong.

Rachel concealing her father's idols.

827 One, A battle with knives between a woman and a young man, whom she is in the act of stabbing; *without the name of the artist.* VERY RARE. 10-

Although attributed in Winckler's *Cat. to* Castaglione, *this piece resembles* Spagnoletto, *both in subject and execution.*

828 Six, of sacred history, after *Castiglione,* etched by *Bartolozzi,* and acquatinted, large oblongs. 9-

SALVATOR CASTIGLIONE.

829 One, The raising of Lazarus; inscribed *Salvatore Cast. Genov.* 1645. 1.7-

The only piece known of this master, who was the brother of Benedetto.

BARTOLOMMEO BISCAINO.

830 Two, The Father, with the dove, attended by angels. *without mark.* 10.6

The Circumcision, *a fine proof.*

831 Two, A group of angels. 1.--

The offering of the kings, *B. Biscainus in. et F. Damon ex.*

832 Two, Holy family, St. John kissing the Saviour's foot. 16-

The Virgin and Child, *Damon, ex.*

833 Three, Holy family, Joseph reading; the Child at the 1.13.-

Seventh Day.

breast; St. John in the distance with a cross, a cat in the foreground. *Biscainus f. Damon, ex.*

Holy Family; the Virgin contemplates the Infant lying on the ground; an angel above, "*Gloria in excelsis, Biscaino,*" 1655.

St. Joseph, with the Child, *small upright.*

/3 – 834 Three, Susanna and the Elders, *upright and oval.*

The Nativity; a shepherd bearing a lamb, *upright oval.*

The Marriage of St. Catherine, *upright oval.*

/.10.– 835 Three, Holy Family, the child at the breast; St. Joseph standing behind, St. John and the lamb in the foreground. *Biscainus, inv. et f.*

St. Margaret, at prayer, turns towards the dragon with the cross in her right hand. *Damon ex.*

The Magdalen lying in the wilderness, a crucifix in her bosom.

10.6 836 Two, S. Christopher taking up the Infant.

S. Christopher setting down the Infant.

1.11.– 837 One, The Nativity, with a glory of angels. *Biscainus. Genue. F. Damon, ex. the largest and scarcest print of the master, whose etchings are all very rare.*

FRANCESCO AMATO.

1.1.– 838 Two, St. Joseph seated before two columns, instructing the infant. *Franc. Amatus in.*

S. Jerome under a rock, reading; a skull before him; the lion at his feet. *Franc. Amatus, in.*

These etchings closely resemble those of Biscaino.

GUISEPPE RIBERA, called SPAGNOLETTO.

/3– 839 Two, S. Jerome seated on the ground, reading a scroll.

S. Jerome alarmed at the sound of a trumpet.

Seventh Day.

840 Two, The same subject differently treated; the trumpet is twisted. 10.6

S. Peter at prayer, with the usual marks, and the date 1621.

841 Two, The Martyrdom of St. Bartholomew, *very fine impression.* 1624. 14.6

Dead Christ, lamented by the Virgin, the Magdalen, and St. John, marked with the letters G. R. reversed, *probably etched after Guido,* RARE.

842 Three, Silenus extended on the ground, near a large wine vessel, *fine impression.* 1628. 1.5.–

Battle between a Centaur and a Triton, Galatea borne on another triton in the distance, *attributed to* Spagnoletto *in* Winckler's *Cat.* RARE.

A Satyr with both arms tied to a tree, scourged by a Cupid in the air, *very rare and fine. Attributed to* Spagnoletto *in* Mariette's *catalogue.*

843 Eight, A Figure sitting crowned with laurel, and resting his head on his hand, in meditation, supposed to represent Dante: and seven studies of heads, &c. 14.–

844 One, The Martyrdom of St. Andrew, a spirited etching, probably after *Spagnoletto,* dedicated by Gio. Bapt. Gambardella, *but without name of painter or engraver,* RARISS. 12.–

CARLO SARACENO.

845 Three, The keys of St. Peter, found in the belly of a fish. "*Carolus Saracenus pinxit.*" 1.13.–

The Holy Family, with a concert of angels; another gathering dates, marked *Carolus Saracenus, invent.* FINE PROOF.

The Death of the Virgin, after *Saraceno,* by *J. Clerc, a fine and highly finished etching.*

STEFANO DELLA BELLA. 15.6

846 Eight, Four heads of animals.

Seventh Day

A Sportsman speaking to a Woman, in a landscape, *rare.*
Travellers on Horseback, a circle, *rare.*
A Huntress, with her dog.
A Seaport, *scarce.*

17. 6 847 Eight, Three, the Triumph of Death.
Three, Ditto, Holy Families, *rare.*
Two, The Virgin and Child, *do.*

GIULIO CARPIONI.

11- 848 Two, The Holy Family; the Virgin seated at the side of a monument, reading.
The Holy Family; the Virgin holding the Child over the cradle; an angel adoring.

14- 849 Three, Christ praying on the Mount; an angel presenting the cup.
The Virgin sitting at the foot of a tree; the infant St. John bends to the ground, to kiss the foot of Christ.
St. Antonio of Padua, on his knees adoring the infant Jesus.

17- 850 Three, St. Jerome penitent; he looks up towards three cherubim.
The Magdalen penitent on her knees, her hands joined,
Holy Family; the Virgin reading, *proof before the address of* Cadori.

GUISEPPE CALETTI, called CREMONESE.

10. 6 851 Two, David carrying off the head of Goliath, *Joseffo Cremonese inventor,* RARE.

ANTONIO BALESTRA.

A Soldier standing and giving directions to another sitting; an army in the back ground. *A. Ballestra fe.* RARISS.

PIETRO TESTA.

852 Five, Portrait of Pietro Testa, *by himself.* 1 —

Four, the History of the Prodigal Son, " *P. Testa in. et fecit, Romæ.*

853 Three, Abraham preparing to sacrifice Isaac. 10.6

Holy Family; the Virgin in profile turned towards the left, *lightly etched.*

The Virgin, with the Infant before her, trampling on the dragon, *Jo. Cæsar Testa,* inc.

854 Three, Holy Family attended by three angels, one of whom offers the Infant an ewer on a plate. 10.6

The infant Christ embracing the cross, the Father above surrounded with angels.

The same print, a reverse.

855 Three, Dead Christ, angels lamenting.

The adoration of the Kings, a glory of angels above. 15 —

The Virgin and Child in the clouds, encircled by cherubim with palms, &c.

856 Four, The Martyrdom of St. Erasmus, " *S. Erasme ora pro nobis,* RARE. 9.6

St. Roch and St. Nicolas invoking the Virgin to stay the plague.

St. Jerome; three infant angels carrying his cardinal's hat.

S. Jerome reposing in the desert, his right hand supporting a book, infant angels above, arched.

857 Four, The death of Cato of Utica. 15.6

Chiron educating Achilles.

The Birth of Achilles.

Achilles dragging the body of Hector round the walls of Troy. *(The picture is in this collection.)*

858 Three, The Rape of Proserpine.

Agis and Cleombrotus, *rare, called in* Winckler, *the* Death of Hippolitus, the son of Theseus. *From Mariette's collection,* with his *autograph.* 10.6

Seventh Day.

Socrates discoursing in the Symposium with Alcibiades.

9 — 859 Two, The Sacrifice of Iphigenia.
The death of Dido.

11. 6 860 Four, Venus appearing to Æneas, attended by Cupids.
Adonis returned from the chase, and caressed by Venus.
Venus and Cupids.
The same subject, larger, with variations.

10. 6 861 Three, A Philosopher discoursing on the sciences and arts, surrounded by numerous allegorical figures.
An allegorical piece, consisting of various groups of figures admiring a griffin flying; on a pedestal are inscribed eight verses, "*All' apparir dell' Indico pastore*," *&c.*
An allegorical piece in honour of Innocent X. whose portrait and arms appear in an oval on a monument surrounded with figures and emblems.

9 — 862 Two, Wisdom and Science expressing their disgust at vice and intemperance; towards the left of the print a young man holding in his right hand an oval tablet, on which is inscribed *ALTRO DILETTO CH' IMPARAR NON TROVO.*
A subject nearly similar to the last; a young man near the middle of the print holds a large book under his left arm, attended by truth with a torch and crowned with laurel by Fame; on the front, towards the left, is a figure of Time chained to the ground; inscribed "*Chi camina per la via della virtù, &c.*"

12 — 863 Two, The Lyceum of painting, a large composition, exhibiting the interior of a splendid edifice, with numerous groups employed in the theory and practice of painting.
The Triumph of Painting; in the centre a female seated in a car drawn by two horses, holds in her right hand a pencil, and in her left a shield, on which is represented a large star; above a figure of Iris with the rainbow;

three inscriptions below, viz. *Effectus exprimit. Arcum meretur. Parnaso triumphat.*

864 One, An allegorical representation of human life; on the right, Truth, raised by Time, is dragged down by Envy; to the left, a group of river gods holding a vase, from which two savage men are eagerly drinking; near the middle of the print is a pole on the top of which are suspended a bottle of water and a loaf of bread, which a group of monkeys are striving to obtain by mounting on each others shoulders. *fine impression.* 9-

865 Seven, The Sybil shewing Augustus the Virgin and Child in the heavens, called the miracle of Ara Cœli, designed by *Giovanni Colli* and *Gherardo Lucchese*, scholars of *Pietro Testa*, and engraved by *Giacomo Barri.* *RARE.* 8. 6

Jupiter and Io, after *Pietro Testa.* oblong.

Five after drawings, &c. of *Pietro Testa.*

SALVATOR ROSA.

866 Sixty-two, The Banditti; on a tablet in the first plate is inscribed, "*Salvator Rosa has ludentis otii Carolo Rubeo singularis Amicitiæ Pignus D. D. D.* the set. 2-2-

867 Three, A group of three figures in a landscape, the principal one pointing with his right hand, a pipe in his left, *rare.* 8. 6

Two Battles of Sea Monsters.

868 Three, Two of river gods, and one of Pan piping, with two other figures. 6.

869 Two, A Warrior in armour lying on his back, and tied with both hands to a tree; called in *Winckler's* cat. *Ferragau faisant penitence de ses pêches. An upright.* 1. 1-

A Saint attached by both hands above his head to a tree, *ditto.*

Seventh Day.

11. 6 870 Two, Apollo and the sybil, *ditto.*
Glaucus and Scylla, *ditto, fine impression.*

14 - 871 Three, Ceres presenting the fig-tree to Phytalus. *Hic Cererem tectis Phytalus susceperat Heros, &c.*
A Warrior seated on the ground, sleeping on his buckler; above, on the left, a river god reposing on his urn.
Jason destroying the dragon.

14 - 872 Two, The Genius of Salvator Rosa, an emblematical print, inscribed,
Ingenuus, Liber, Pictor Succensor et Æquus,
Spretor opum mortisque, hic meus est Genius.
Salvator Rosa.
Alexander, giving his opinion on the works of Apelles, is derided by his scholars.

19 - 873 Two, Diogenes, seeing a young man drinking from his hand, throws away his cup.
Plato discoursing with his disciples, in the garden of Academus.

11 - 874 Two, Democritus, at the foot of a mountain, in meditation.
Alexander visiting Diogenes, seated at the entrance of his tub.

2. 10 - 875 Four, Regulus put to death by the Carthaginians.
The Death of Polycrates.
The Infant Œdipus found on Mount Cithera.
The Fall of the Giants, *a fine set.*

CARLO SACCHI

15. 6 876 One, The Adoration of the Magi, a large upright etching, from his own composition, 1649. *very rare.*

11. 6 877 One, The Nativity, a large upright, after *Tintoretto.*

LUCA GIORDANO.

14 - 878 One, The assumption of St. Ann; Christ placing the crown on her head, and the Virgin presenting her with a

Seventh Day.

sceptre; inscribed at the bottom, "SANCTA ANNA," and within the margin, the name *Lucas Jordanus. upright.*

879 One, Another impression, inscribed *Lucas Jordanus, in. et. sculp. Pa. Petrini excu. Neapoli.* 10.6

880 One, Christ preaching amongst the doctors, he is raised on high steps, on the right of the print is inscribed, *L. Jordanus, inv. et. fe. large oblong.* 19-

881 One, The slaughter of the priests of Baal, *L. Jordanus, F. large oblong. extremely fine.* 16-

882 One, Another of the same. 6-

883 One, The Woman taken in adultery, *Lucas Jordanus, F.* 1653. *large oblong, extremely fine and rare.* 1.10-

The above are all the etchings known of this master.

GIOSEPPE DIAMANTINI.

884 Two, Diana and Endymion, *Joseph Diamantinus. in.* Mars and Venus, EQUES DIAMANS. *in.* 5-

885 Four, The angel appearing to Hagar in the Desert, EQUES DIAMS. *in.* 9-

Holy Family, with St. John and Elizabeth, *without name or mark.*

Three Nymphs, with flowers and fruit, attended by Cupids, *without name or mark.*

886 Four, A River God, and three Nymphs; two others in the back ground in conversation. EQUES DIAMS. *in.* 4-

Venus borne by dolphins, *Eq. Diam.*

Fortune flying over the globe, *without name or mark.*

Cupid and Psyche, an oval, *without name or mark.*

GIACINTO GEMIGNANI.

887 One, Cleopatra dissolving the pearl, *Hyacintus Gimignanus Pistoriensis pinx. sculp.* FINE AND RARE. 12-

GIOV. BATTISTA DEL SOLE.

10 – 888 Two, A Battle, an oblong; *Gio. Batta del Sole inven. et fe.*

FRANCESCO VIEYRA, called IL PORTOGHESE.

Minerva defending Coronis from Neptune. *Fran. Vra. Luzit, inv. pinxit et sculpsit, Romæ*, 1724.

7 – 889 Two, The Fates, an allegorical subject on the death of his brother, a large circle, *very fine and rare.*

MARCO AURELIO.

The Tiburtine Sybil pointing out to Augustus the Virgin and Child in the clouds. *Marco Au.* F.

GEO. BATTISTA TIEPOLO.

11 6 890 Five, Four of Caprici, oriental figures, &c. *fine.*
One, Joseph and the Child, *do.*

I. DOMENICO TIEPOLO.

10 6 891 Two, The Holy Family, Joseph adoring, an oblong, *Do. Tiepolo, fecit et inv.* 1752.
The Repose in Egypt, angels adoring, marked *Dom. Tiepolo, inv. et inc. anno* 1750.

GAETANO GANDOLFI.

14 – 892 Four etchings, *very fine and spirited.*

VARIOUS.

9 6 893 Three, The Conversion of Saul, after *Lazaro Baldi, fine.*
St. Lazarus the Martyr, Monk, and Painter, after *ditto*, by *Filippo Luti.*
The Death of Abel, *without name or mark, very fine.*

Seventh Day.

894 Two, An Interior, with figures playing the game of Moro, with the monogram I. C. 1545. *very fine and rare.*
The Holy Family, with St. Elizabeth and St. John, *a fine etching*, said in Winckler, No. 3716, to be after *Raphael*. 10—

895 One, Christ bearing the cross, a large upright etching, *EXTREMELY FINE.* 1. 1.—

EIGHTH DAY'S SALE.

PAINTER'S ETCHINGS

CONTINUED.

GERMAN, FLEMISH, and DUTCH MASTERS.

P. P. RUBENS.

Eighth Day.

3.. 7.— 896 One, St. Catharine, a design for a cieling, *fine impression*, marked "*P. Paul. Rubens, fecit.*" VERY RARE.

19.— 897 Two, An old Woman with a candle, at which a boy is lighting another, etched by *Rubens*, and finished by *Bolswert.*

GUIL. PANNEELS.

The same subject, with a skeleton in the background, from a design of *Rubens*. 1631.

ANTONY VANDYCK.

1.. 6.— 898 One, The Ecce Homo. *Anto. van Dyck. invenit. et fecit, aqua forti.* FINE IMPRESSION.

15.— 899 Two, Titian and his mistress, after *Titian.*

The martyrdom of St. Catharine, marked *Antoni van Dyck*, EXTREMELY RARE.

KARL VAN MANDER.

900 Two, Two female figures; a conversation, *RARE AND CURIOUS.* 1. 2 —

JOHN SNELLINX.

The Fates in action; death looking in at the door, *very fine and rare.*

JACQUES JORDAENS.

901 Two, The Descent from the Cross. 15 —
Jupiter and Io.

902 Three, Mercury and Argus.
A Woman and Satyrs; a child sucking a goat. 1. 2 —
Peasants and Cattle.

JEAN BAPTIST DE WAEL.

903 Fourteen, Capricci and Figures, in a grand style of design, 1. 18 —
EXTREMELY RARE AND FINE.

904 Four, Two of the history of the Prodigal Son, after *Cornelius de Wael,* and two others, after *ditto.* 16 —

HANS LAUTENSACH.

905 Three, David throwing the stone at Goliath, *rare.* 10. 6

J. J. SANDRART.

The Ruins of Rome. *J. J. Sandrart, fec.*

J. VAN ORLEY.

Narcissus surveying himself in a fountain.

H. SCHONEFELDT.

906 Two, A Philosopher meditating among tombs, *J. H. Schonefeldt, fecit,* 1654. 10 —

JONAS UMBACH.

David praying for the people.

Eighth Day.

SAMUEL BOTSCHILD.

907 Six, Four, the times of the Day.
Two, of allegorical figures.

908 Six, Æneas and Anchises.
Æneas and the Tiber.
Vulcan and Thetis.
Hercules and Iola.
Two of Concerts of Music.

909 Six, Two of Bacchanalian Scenes.
Two, Peace and Faith; circles.
Two, various.

910 Six, various.

WILLIAM BAUR.

911 Five, The Siege of Limbourg, *very spirited.*

CORNELIUS SCHUTS.

Virgin, Child, St. John, and the Angel, *fine.*
A Sacrifice.

MICHAEL SWEERTS.

The Dead Christ, on the lap of the Virgin, with St. Mary Magdalen, and St. John.

T. ZAUFFALY.

The Philistines putting out the eyes of Samson.

GERARD LAIRESSE.

912 Seven, Portrait of *Lairesse,* with emblems, and six of allegorical subjects, large oblong, *very fine impressions.*

913 Two, The Sacrifice of Iphigenia, *fine.*
Æneas and Dido, *fine,* PROOF.

914 Seven, Six subjects of Heathen Mythology.
A Bacchanalian Scene, *his best etching, a fine impression.*

P. SUBLEYRAS.

915 One, Mary Magdalene anointing the Saviour's feet, by *Subleyras*, after his own picture, *printed in red ink, rare.* 12—

B. RODE.

916 Two, The Martyrdom of the Christians, under Nero, in the amphitheatre at Rome. 15—
Russian Travellers, on sledges, *very fine.*

DAVID TENIERS.

917 Three, Portrait of David Teniers, sen. 9.6
Ditto of David Teniers, jun. by *De Jode.*
Ditto of Ditto, by *Lucas Vorsterman.*

918 Three, Portrait of a man with a glass, an old woman with him, marked D. T. in a monogram. 10.6
An old Man with a beard, a glass in his hand.
The Sense of Feeling, a man removing a plaster from his hand.

919 Eight, Four Tabagies, RARISS. 10.6
Four copies of the same, reverses.

920 Two, An Incantation. 10.6
The Temptation of St. Antony.

921 Two, An old Man playing the mandolin, a woman with a ballad, and a peasant listening at a window above. 16—
Flemish Courtship, the man has a glass in his left hand.

922 Two, The temptation of S. Antony. *fine.* 1.5—
The Interior of a Kitchen, *ditto.*

923 One, Boors playing at cards, a composition of seven figures, *very fine.* 2—

924 Two, The Village Feast, many figures, *fine.* 10.6
Quarrelling Boors, *do.*

925 One, An Incantation, large, EXTREMELY FINE AND RARE. 3—

926 Two, A Landscape, with a guidepost, two boors in conversation. 17—

Eighth Day.

A Ditto, with cottages, and two boors in conversation, one of them sitting.

927 Nine, The five Hermits, *fine.*
Four figures, various.

928 Two, The Archers.
The Bowlers.

929 Four, Peasants regaling at the door of a cabaret.
Ditto, by firelight and moonlight.
A Peasant and his dogs, by *Coryn Boel,* after *Teniers.*
A ditto, piping.

930 Six, Boors regaling, by *Coryn Boel,* after *Teniers.*
Five various subjects, by *ditto, &c.*

ADRIAN VAN OSTADE.

931 Two, His Portrait, by *Gole.*
The Painter in his attelier.

932 Eight, Heads, &c. various, *some rare.*

933 Two, A Man with a pipe and jug, looking out of a window.
A Man and Woman, ditto.

934 Six, Five of figures, and one copy reversed.

935 Five, The Mountebank, and four others.

936 Two, The Peasant's Cottage.
The Interior of a barn, with fowls.

937 Three, Children at a cottage door, *very fine.*
The Village Fair.
Two Children fishing from a bridge.

938 Two, Peasants singing at a window, *fine and scarce.*
The Grace, 1653.

939 Four, Killing the Hog, *first impression.*
The Peasant's Family.
The Pedlar.
The Mess Fighters.

940 Six, Various.

941 Three, The Cobler, and two others, *one* VERY RARE.

942 Six, The Knife Grinder, and five others.

Eighth Day.

943 Two, The Village Feast, with the pig, *fine.* 12-
The Travelling Musicians.
944 One, The Dance. *fine impression.* 10-
945 Two, The Taster, *fine.* 17-
An Interior, with a woman filling a pipe, and many other figures, marked OSTADE, F. " *piece douteuse.*"
EXTREMELY RARE.

CORNELIUS BEGA.

946 Five, Three Boors in conversation, and four other Etchings of single figures, *fine impressions.* 7-6
947 Four, The Peasant's Family, and three others, smaller. 8-
948 Three, Rustic Courtship, a Woman and Child, and a Boor lighting his pipe, *all fine.* 10-6
949 Three, A Conversation, five figures. 13-
A Boor looking out of a window, *very fine impression.*
Flemish Courtship, FINE PROOF, *without the name.*
950 Four, The Peasant's Family, unfinished, *very fine.* 12-
A Woman and Child, EXTREMELY FINE.
A Woman carrying a basket, and one other.
951 Two, Flemish Conversation of five figures, *very fine.* 8-6
The Peasant's Family, *very small,* RARE.

DEUCHAR.

952 Seven Imitations of Dutch etchings. 5-

CORNELIUS DUSART.

953 Three, Peasants singing. 19-
Man and Woman singing on a road, in the back ground figures at an inn door.
The Shoemaker, *very fine.*
954 Two, The Doctor and the Corn-cutter, *fine impressions.* 1-10-
955 One, The Village Fair, with peasants dancing. EXTREMELY FINE. 2-5-

Eighth Day.

M. SCHOEVARDTS.

9- 956 Three, The Village Feast

G. VAN. SCHAGEN.

Boors regaling, after *Ostade*, and one other.

JAN VANDER VELDE.

15- 957 Four, The Seasons, 1617. *fine impressions*, RARE AND CURIOUS.

J. MOLINAER.

1-9- 958 Two, Boors carousing, an Interior, called *Les Debauchés.* "*Ce morceau est tres rare.*" Bartsch, IV. 1. *The only etching of this master.*

ADRIAN BROUWER.

A Peasant asleep; three others in the back ground, marked A. BROUW.—EXTREMELY RARE.

PIERRE MOLYN.

14- 959 Two, A Soldier reposing, speaking to another who is standing before him.

Two peasants reposing on a bank, in conversation, marked *P. Molyn, scu.* EXTREMELY RARE, *not mentioned by* Bartsch.

ANDREW BOTH.

3-13-6 960 Five, The Five Senses, marked *A. Both, inven. J. Both fecit.*

Notwithstanding the above marks, which are only those of the publisher, and the authority of Bartsch, *who considers* John Both, *as the engraver, they are more probably both designed and etched by* Andrew Both, *whose name is given in very slight characters in the first number.* "A. BOTH F."

CORNELIUS SACHTLEVEN.

961 Thirteen, Portrait of *Sachtleven*, after *Vandyke*, by *Vorsterman*. 1. 11. 6

Twelve, of Peasants, single figures, the set, marked on No. 1. *C. Sachtleven, fecit, J. P. Berendrecht, ex.* EXTREMELY RARE.

JAN. MIEL.

962 Two, A Peasant taking a thorn from his foot. 1. —

A Woman and Boy, an ass in the back ground.

THOMAS WYCK.

963 Nineteen, his etchings, EXTREMELY FINE AND RARE. 4. 8. —

J. DASSONVILLE.

964 Seven various subjects. 11. —

REMBRANDT.

The Numbers refer to DAULBY's Catalogue.

965 Seven Various Portraits of himself, Nos. 2, 3, 14, 17, 19, 21, and 12, or 293. 2. 10. —

All of them fine impressions, No. 17, *is of the greatest rarity, and it has been generally supposed no such print existed.*

966 Four, Portrait of *Rembrandt*, No. 22. 1. 6. —

Ditto, of *Rembrandt* and his wife. No. 24.

Ditto of *Rembrandt* in the mezetin cap and feather. No. 25.

Ditto of *Rembrandt* drawing. No. 27.

SUBJECTS from the OLD TESTAMENT.

967 Two, Abraham entertaining the three angels, No. 30. *fine.* 1. 1.

Abraham sending awayHagar and Ishmael, No. 31. *ditto.*

Eighth Day

/.. 4.— 968 Two, Abraham with his son Isaac. No. 32.
Abraham's Sacrifice, No. 33. *both fine.*

1.. 10.— 969 Two, The combat of David with Goliath, the second print for a Spanish book. No. 34.
The Angel ascending from Tobit and his family, No. 42. *fine.*

19.— 970 Jacob lamenting the supposed death of Joseph, No. 35.
Joseph telling his dream to his brethren, in the presence of his father and mother, No. 37.

SUBJECTS from the NEW TESTAMENT:

1.. 3.— 971 One, The Angel appearing to the Shepherds, No. 43.

10.6 972 Two, The Nativity, or Adoration of the Shepherds, No. 44.
The same subject, a night piece. No. 45.

11.— 973 Two, The Circumcision. No. 46.
The Little Circumcision, No. 47.

13.6 974 Two, The presentation of Jesus in the vaulted temple. No. 49.
The presentation, with the angel, *fine.* No. 51.

1.. 4.— 975 Four, The little Flight into Egypt. No. 52.
The Flight into Egypt, a night piece. No. 53.
The Rest in Egypt, ditto. No. 57.
The same subject, etched with a very light stroke, the first of No. 58.

1.. 10.— 976 Four, The Virgin and the Infant Jesus in the clouds, No. 60.
The Holy Family: Joseph looking through a window. No. 62.
Jesus disputing with the doctors in the temple, *a sketch.* No. 63.
The same subject, *a larger sketch.* No. 64.

10.— 977 Two, Jesus driving the money-changers from the temple, No. 69.
The Prodigal Son. No. 70.

Eighth Day.

978 Three, Jesus with the Woman of Samaria at the well. arched, No. 71. 1. 13 —
The same subject, an upright. No. 72.
The small Resurrection of Lazarus. No. 73.
979 One, The larger Resurrection of Lazarus. No. 74. 2 — —
980 One, The Hundred Guilder Piece, *a fine impression*, VERY RARE. No. 75. 10. 10 —
981 One, The same subject, by *Capt. Baillie, fine impression*, 17 —
982 One, The three Crosses, *fine*. No. 80. 1. 18 —
983 Two, The Good Samaritan. No. 77. 1. 1 —
Our Lord in the Garden of Olives. No. 78.
984 Two, The little Crucifixion. No. 82. 1. 14 —
The descent from the Cross, a night-piece. No. 86.
985 Two, The descent from the Cross, a Sketch, No. 85. 1 — —
The funeral of Jesus, No. 81.
986 Two, Our Lord and the Disciples at Emmaus. No. 90. 1. 7 —
The same subject, (the little print.) No. 91.
987 Four, St. Peter and St. John at the beautiful gate of the temple. No. 95. 2. 3 —
The Baptism of the Eunuch. No. 96.
The Martyrdom of St. Stephen, two impressions. No. 98.

PIOUS SUBJECTS.

988 Three, St. Jerome sitting before the trunk of an old tree. No. 102. 1. 4 —
S. Jerome kneeling, two impressions. No. 103.
989 One, St. Jerome, unfinished. *first impression*, RARE. No. 104. 2 — —
990 Two, St. Francis praying. No. 107. 17 —
A Man meditating. No. 110.
991 Two, Hunting Pieces, the second and third of the set. No. 113. *rare*. 1. 2 —

FANCY SUBJECTS.

992 Two, The Blind Bagpiper. No. 115. 1 — —
The Ratcatcher. No. 117.

Eighth Day.

1. 1 — 993 One, The Marriage of Jason and Creusa, with the Dutch verses. No. 124.

1. 12 — 994 Five, The Goldsmith. No. 119.
The Jews' Synagogue. No. 122.
The Schoolmaster, No. 126.
The Draughtsman. No. 128.
Peasants Travelling. No. 129.

1 — 995 Six, The Jew with the high cap. No. 131.
An old Man with a Boy. No. 132.
The Blind Fidler. No. 137.
The old Man without a beard. No. 143.
An old Man with a bushy beard. No. 144.
The Persian. No. 145.

10. 6 — 996 One, The Hog. No. 152.

EXTREMELY SCARCE.

15 — 997 One, Two Beggars coming from behind a bank, *the large plate*, EXTREMELY RARE. No. 158.

13 — 998 Five, A Beggar, a profile, in a cap, 156.
Two Beggars, a man and a woman conversing, 157.
A Beggar Woman, in the manner of Callot. No. 161.
A Beggar Woman asking alms. No. 164.
A Beggar warming his hands, *(a copy.)* No. 167.

1. 1 — 999 Two, The Shepherds in the Wood, *scarce.* No. 181.
The Bathers. No. 187.

ACADEMICAL SUBJECTS.

6. 6 — 1000 One, A Painter drawing after a model. No. 184.

7 — 1001 Two, A Man sitting on the ground. No. 188.
A Woman Bathing near the foot of a large tree. No. 193.

10 — 1002 Two, A Woman sleeping, a satyr behind, *scarce.* No. 195.
A naked Woman, seen from behind. No. 197.

LANDSCAPES.

2. 3 — 1003 Two, Six's Bridge. No. 200.
View of Omval, near Amsterdam, No. 201.

2. 10 — 1004 Three, View of Amsterdam. No. 202.
A Village, with a square tower, arched. No. 210.

Eighth Day.

A Farm House and Barn, 211.

1005 Three, The Sportsman. No. 203. 3.3—
An arched Landscape, with an obelisk. No. 218.
A Cottage with white pales. No. 224.

1006 Two, The three Trees, *fine impression, but a little stained.* 2.2—
No. 204.

1007 A Copy of ditto, reversed. 6.6

PORTRAITS OF MEN.

1008 Three, A Man with a large beard. No. 239. 1—
An Old Man, in a fur cap divided in the middle. No. 245.
A Young Man musing. No. 248.

1009 Two, Abraham Vander Linden. No. 244. 1—
Janus Silvius. No. 246.

1010 Two, Manasseh Ben Israel. No. 249. 1.10—
Dr. Faustus. No. 250.

1011 Two, Regnier Hansloo. No. 251. 2.17—
Clement de Jonge. No. 252.

1012 Two, An old Man with a large white beard. No. 242. 1.11—
Young Haring, *(cut plate.)* No. 255.

1013 Two, John Lutma. No. 256. 1.11.6
Joannes Lutma Aurifex, *Joannes Lutma, junior fecit,* 1656.

1014 Two, Asselyn, or Crabbetje, in an oval, No. 257. 2.8—
Utenbogardus, with the verses by *Grotius, fine.* No. 259.

1015 One, Utenbogardus, or Uytenbogaert, the banker, usually called the Goldweigher, *very fine and scarce.* No. 261. 5.15—

1016 Two, The Great Coppenol, the head only. No. 263. 12—
The entire subject, *(a copy)*
(the reduced plate) is attached. No. 263.
The Burgo Master Six, a copy, by *Basan.*

FANCY HEADS OF MEN.

1018 Two, An oriental head, first of No. 266. 14.6

Eighth Day.

Bust of an old Man, with a large beard. No. 268.

15– 1019 Six, Bust of an old Man bald-headed with a long beard. No. 269.

Ditto, of a Man with a beard from ear to ear. No 277. and four others, various, viz. 282, 276, &c.

1.14– 1020 Six, Heads various, No. 298, and copy, 299, 288, 283, and 281. *all fine.*

1.8– 1021 Seven, The Great Jewish Bride, *cut*, No. 311.

Six Heads, various, two of 313, 316, 318, 325, and one other, curious.

17– 1022 Seven, Four Studies, various, Nos. 329, 331, 333, 334, and three heads, viz. No. 362, and two others.

ETCHINGS by the SCHOLARS of REMBRANDT, &c.

14 1023 One, Judah and Tamar, by *Lastman, called by mistake in the supplement,* Lot and his daughters.

16 1024 Two, St. Jerome in a Cavern, by *Ferdinand Bol.* No. 3. and the Nativity, or woman suckling her child, No. 1, by *ditto.*

18– 1025 Four, Portrait of a Young Man in a high crowned hat, by *F. Bol.* No. 4.

Ditto of a Young Woman holding a pear, by *ditto.* No. 6.

Ditto of an Old Man in a hat, with a beard, by *ditto.*

A Head of an Old Man in a cap, by *P. Quast.*

12.6 1026 Two, Lot and his Daughters, No. 29.

Isaac blessing Jacob, by *Van Vliet,* No. 33.

1– – 1027 Eight of a set of Beggars, by *ditto, fine impressions.* No. 1.

1–10 1028 Two, Abraham and the angels, by *Muycken,* 1637. *fine impression,* and the Holy Family.

9– 1029 Three, Head of a Persian in a furred robe, cap and feathers, and two other Heads, by *Livens.*

6.6 1030 Three, David playing before Saul, by *De Leeuw,* and two by *Capt. Baillie,* after drawings by *Rembrandt.*

Eighth Day.

1031 Four Heads by *Schmidt*, after *Rembrandt*, *beautifully etched, and fine impressions.* 1-5-

1032 Six, Five imitations of *Rembrandt*, by *Benjamin Wilson*, *curious*, and one by *Verbecque*, *rare.* 1l-

1033 Six, Heads by *Worlidge*, of *Rubens*, *Evelyn*, *Dr. Baker*, *Rembrandt*, and two others, *fine.* 10.6

1034 Six, Two ditto by *Worlidge*, one by *Hess*, one by *Capt. Baillie*, and three others. 9-

1035 Seven, Five Heads in the manner of *Worlidge* by *J. S.* and two others, *finely etched.* 17.6

1036 Seven, Various, one by, and six after, *Rembrandt.* 7.6

1037 One, The Night-watch, from the picture of *Rembrandt*, in the Stadthouse at Amsterdam, by *Claussen*, A FINE PROOF IMPRESSION. 4.4-

NINTH DAY'S SALE.

PAINTER'S ETCHINGS.

GERMAN, FLEMISH, and DUTCH MASTERS.

CONTINUED.

NICOLAS BERGHEM.

Ninth Day.
1.. 6..

1038 Six, of Cows, including the title, the set; called *La Laitiere, C. Berchem, fec. et excud.* 1644. *very fine.*

19-

1039 Six, of Sheep. Title, a woman with a paper in her right hand, called, "*The woman's book.*"

1.. 2-

1040 Six, of Goats. Title, a man sitting with a dog, called, "*The man's book.*"

1.. 9-

1041 Eight, of Sheep. Title, a woman leaning her right arm on a stone, on which is inscribed, *Animalia, &c.*

1.. 11-

1042 Eight of Goats. Title, a Man with his dog.

1.. 4-

1043 Four oblongs, of Cows, Horses, &c. the set.

2.. 16-

1044 Five, upright Landscapes, with peasants and cattle; one, the peasant playing the flute, marked, 1652. *fine impressions.*

15-

1045 Two, Cows drinking, and shepherds with cattle; a large oblong.

La Vache qui pisse. Shepherdess and boy asleep.

Ninth Day.

1046 One, The three Cows in a landscape. 2.. 11..
"*Ce morceau qui est très rare, est un des plus beau de l'œuvre de Berghem.*" Bartsch.

BRILLIANT IMPRESSION.

1047 One, a Man seen on the back, sitting on an ass, speaking to a peasant, called the bagpiper. 2..
"*Ce morceau est aussi un des plus beaux et des plus finis de l'œuvre de Berghem. Il est tres rare.* Bartsch.
fine impression.

1048 One, A man bare-headed, sitting sideways on an ass, before him a goat and a sheep, *EXTREMELY RARE.* 2.. 5..

1049 One, a Landscape, with a peasant standing, seen on the back, and pointing with his left hand, a woman near him, seen sitting on the ground, and suckling her child, THE RAREST ETCHING OF THE MASTER, *BEAUTIFUL IMPRESSION.* 1.. 10..

1050 One, The Shepherd playing on the flute, *before the number,* EXTREMELY RARE AND FINE. 1.. 17..

1051 Three, The Goat's Head, THE VERY RARE PRINT *of which a copy is given by* Bartsch, *in his* "*PEINTRE GRAVEUR, fine impression,* and two other Goat's Heads, on the same sheet, *ditto.* 2.. 2..

PAUL POTTER.

1052 Eight, etchings of Cattle, called the Bull-book, *the set.* 2.. 2..

1053 One, Cattle in a landscape, called, Le Vacher. *Paulus Potter, in. et f.* 1649. *The reduced plate, fine.* 1.. 2..

1054 One, A Landscape, with sheep, a shepherd playing the flute, EXTREMELY RARE. 1.. 8..

ADRIAN VAN DE VELDE.

1055 Ten of Cattle, *the set complete.* 2.. ..

1056 Eleven, Eight of the above set, one of Dogs, and two small, of Sheep. 1.. 11..

Ninth Day.

1. 11. 1057 Three, A pied bull and three sheep, in a landscape,
Two Cows, one lying at the foot of a tree, *ditto.*
A cow and two sheep at the foot of a tree, *ditto.*
'*Ce dernier morceau, un des principaux de l'œuvre de* Van de Velde, *est un veritable chef d'œuvre.* Bartsch.

1. 16. 1058 Three, Duplicates of the last lot, *fine impressions.*

2. 1. 1059 One, The Shepherd and Shepherdess, with their flock. *Adryaen Vande Velde fe. et ex.* 1653. *EXTREMELY RARE.*

P. DA LAER, called BAMBOCCIO.

1. 17. 1060 Eight of different animals, the set complete, *fine impressions.*

1. 5. 1061 Six of Horses, the set, *ditto.*

12. 1062 Five small etchings of various subjects; *each particularly described by* Bartsch *in his catalogue of the works of* P. Da Laer, *EXTREMELY SCARCE.*

1. 4. 1063 Two, The Industrious Family; a woman spinning, a man with a hammer, &c. VERY RARE.
"*Ce morceau est ce que* P. Da Laer, *à gravé avec le plus de soin.*" Bartsch.
Cattle, in a landscape, after *P. Da Laer*, by *John Van Noordt. Petrus Van Laer inv. J. V. N. fecit.* 1644. "*Cette estampe est rare.* Bartsch. 1. 17.

JAN FYT.

1. 10. 1064 Eight of various Animals; the set, *very fine.*

3. 5. 1065 Eight of Dogs, &c. the set, first impression, before the alteration of the name of *Fyt* to that of *Snyders,* EXTREMELY RARE AND FINE.

THIERRY STOOP.

1. 17. 1066 Twelve of Horses, *a fine set.*

JOHN HENRY ROOS.

1. 19. 1067 Five, of Sheep and Goats, *oblongs.*

Ninth Day.

1068 Seven, of Sheep, large uprights, *very fine.* 2.10 –

1069 One, The Shepherdess and Cattle, a cow in the foreground, upright. 2.10 –

"*Cette belle estampe est du meilleur tems de* H. Roos, *elle est tres rare.*" Bartsch.

Bartsch *has given a copy of this rare print in his* PEINTRE GRAVEUR.

1070 Five, Four of Sheep. 1.18 –

J. ROOS.

One of Sheep; two lying down, one near the foot of a tree on the left; one standing on the right, EXTREMELY RARE. *Not in* Bartsch.

JOHN VANDEN HECKE.

1071 Thirteen, His own Portrait, by *Waumans.*
Twelve, of different animals, the set, *fine.* 1.11 –

J. DEN VYL.

1702 Three, of Cattle, all his etchings, *EXTREMELY RARE.* 16 –

ALBERT CUYP.

1073 Six, of Cows, *fine.* 10 –

G. BLEKER.

1074 Three, of Cattle and Figures, *very rare.* 19 –

ABR. HONDIUS.

1075 Three, The Buffalo and Tiger.
Wild Boars amongst the reeds. 1.4 –

PAUL VAL SOMER.

Landscape and Cattle, with figures, large oblong. "*Paul Van Somer in. et fecit Parisiis,* 1671.

G. CAMPHUYSEN.

1076 Four, A Cow standing, directed towards the right, marked *G. Camphuysen,* EXTREMELY RARE.

MOSES UTENBROECK.

Two Asses, with various other animals.

An Ass, *anonymous.*

Four Asses, inscribed, *Siamo cinque.*

J. JONCKHEER.

1077 Three, The three Greyhounds, *J. Jonckheer f. rare.*

J. BORESOM.

Cows, *A. Boresom, f. ditto.*

Sheep, marked *B.*

J. VANDEN MEER, JUN.

1078 One, A Sheep lying down with two lambs, marked *J. v. der Meer de jonge f.* 1685. *Of this rare print* Bartsch *has given a copy in his* PEINTRE GRAVEUR.

1079 One, A Sheep standing with two Lambs, under a large tree; another lying down to the right.

"*Ce morceau est extrememement rare. Les animaux et le paysage y sont d' un gout et d' une légèreté egalement admirables; on doit seulement regretter qua l' eau forte y a un peu trop mordu.*" Bartsch. *Also copied by* Bartsch *in his* PEINTRE GRAVEUR.

The above are the only etchings known of this master.

JACQUES VANDER DOES.

1080 One, A group of five Sheep; a building with a Shepherd and his flock in the distance on the right. *J. Vander Does In. A°.* 1650.

"*Cette belle estampe est d' une rareté si extreme qu'elle*

manque dans la plupart des collections le plus riches et le mieux assortés. Bartsch, iv. 194.

The only etching known of the master; it is copied by Bartsch *in his* PEINTRE GRAVEUR.

JOHN BAPT. WEENIX.

1081 One, A Cow, in a landscape, much foreshortened, and seen nearly in front, but inclined towards the right; in the back ground mountains rising towards the left; inscribed in the upper margin in reverse letters, *Gio. Batta. Weenin. A. D.* 1649, *a dì* 19. *Ottre*, and below, on the right of the print, *J. Weenix.* Size, 7 inches by $4\frac{3}{4}$, upright. 1. –

This print, etched by Weenix *during his residence in Italy, was unknown to* Bartsch, *who has described another of nearly the same size, and which seems to be a companion to the present, a copy of which he has given in his* PEINTRE GRAVEUR.

KARL DU JARDIN.

1082 HIS ETCHINGS OF LANDSCAPE, CATTLE, &c. COMPLETE, in fifty-two pieces, including a fine impression of the scarce etching of the Shepherd's playing the pipe, attributed to *Du Jardin*, but etched by *Berghem.* 9. 5 –

HERMAN SWANEVELDT.

1083 Six, of Cattle and Landscapes. 15 –

VARIOUS.

1084 Three, A large Landscape, with Cattle and Figures, after *Berghem*, by *D. Dankerts.* 15 –

A Sea-port, after *Wouverman*, by *Justus Dankerts.*

A Landscape, with Figures, &c. after *Berghem, by J. Vischer.*

J. LONDONIO.

1. 13. 1085 Four, of Cattle and Figures, oblong.

1. 8. 1086 Four ditto, of Goats, &c. upright.

W. H. SCHWEICKHARDT.

16. 1087 Eight, of Cattle, &c. the set.

VARIOUS.

1. 8. 1088 Eight etchings by *Berghem, Le Duc, Vandervelde Fyt, &c.*

15. 1089 Eight ditto of Landscapes.

15. 1090 Eight ditto, *by Waterloo, Swaneveldt. &c.*

15. 1091 Six, Le fils Debauché, a title-page, etched by *Rubens.* and five others, by *Gerard Lairesse, Schutz, &c.*

ESAIS VANDER VELDE.

8. 1092 One, A Landscape and Figures, a man with his dog in the foreground, *fine and rare.*

J. SAVARY.

10. 6 1093 Six Landscapes, with Figures, inscribed *J. Savary fecit, J. le Clerc, ex.* RARE.

WM. DE BUYTENWEG.

1. 1. 1094 Six Landscapes, *curious and rare.*

JOHN DE GHEYN.

7. 1095 Six oblong Landscapes, with figures, the set, *curious and scarce.*

ALBERT FLAMEN.

9-6 Four oblong Landscapes, views of the Château de Longtoise.

HENRY HONDIUS.

1096 The four times of the Day, upright, *fine impressions,* *EXTREMELY RARE.* 10-

WILLIAM NIEULANDT.

1097 Six large Landscapes, and Figures, after *Paul Brill.* 7-

1098 Ten, Six ditto, ditto. 7

HERMAN SACHTLEVEN.

1099 Four, His own Portrait, by *himself.* 15-
Three Landscapes.

LOUIS DE VADDER.

1100 Three, A Landscape, etched by *himself.* 6-
A ditto, after him, by *Arnold de Jode.*
Another by *De Jode,* after *Foucquiere.*

JOHN ALMELOVEEN.

1101 Five, Three Landscapes, *fine impressions,* after *Sachtleven.* 9

VINCENT VANDEN VINNE.

Two Landscapes, *fine impressions, scarce.*

JOHN VAN ACHEN.

1102 Four large Landscapes and Figures, after *Sachtleven, fine impressions,* SCARCE. 1. 2.-

ALBERT MEYERINGH.

1103 Four upright Landscapes. 7-

1104 Four, Oblong ditto, *fine.* 16-

HERMAN SWANEVELDT.

1105 Twelve, Views in and near Rome, the set, with the title. 2. 2-

1106 Four ditto, larger, with figures, *very fine.* 1. 7-

Ninth Day.

1107 Four ditto, two of them *fine impressions*, the two others, with subjects from ancient mythology.

1108 Three ditto, larger uprights, and one oblong, the Death of Adonis.

C. VERBOOM.

1109 Three, Two oblong Landscapes, *very fine*, and RARE.

J. VANDEN STOCK.

A Landscape and Figures.

ALLART VON EVERDINGEN.

1110 Four, The four Fountains, *very fine.*

1111 Five, Landscapes, various.

ADRIAN VANDER CABEL.

1112 Six Landscapes, with Figures, *fine impressions.*

1113 Five, A Title-piece, a Sea-piece, and a Landscape. Two Landscapes by *Glauber.*

ROLAND ROGHMAN.

1114 Eight oblong Landscapes, *the set.*

1115 Four ditto, larger.

FRANCIS WOUTERS.

1116 Four Landscapes, with figures, the set, marked *Fras. Wouters*, 1649. EXT. RARE.

JOHN HACKAERT.

1117 Six Landscapes, the set, *rare.*

JOHN BOTH.

1118 Ten, Six oblong, and four upright, Landscapes, with figures, the set, *complete and very fine.*

JACOB RUYSDAEL.

1119 One, An oblong Landscape, with an old cottage, a peasant and his dog crossing a bridge; called "*le petit Pont.*" 10..

1120 One, A ditto, with a large tree; two peasants and a dog travelling on a road, called "*le deux Paysans et leur chien.*" 13..

1121 One, A ditto, a village on the border of a brook, overhung by a large tree, called "*Le Ruisseau traversant le village.*" 16..

1122 One, A ditto, a woody scene with water, three travellers going towards the right, called "*les Voyageurs,*" *first impression,* EXTREMELY RARE. 4..

1123 Two, A smaller Landscape, with three oaks near the centre, *Rysdael in. f.* 1649. called "*Le Bouquet de trois chènes.*" 18..

A ditto, a field of corn surrounded by trees, called "*Le Champ bordè d'Arbres.*"

HENRY NAIWYNX.

1124 Four, Landscapes, rocky scenery, *fine and rare.* 1..17..

1125 Three, Ditto, ditto, *ditto.* 1..1..

J. SMEES.

1126 Six, Oblong Landscapes, with Figures and Cattle. 1..10..

SIMON DE VLIEGER.

1127 Three, Two oblong Landscapes with cattle and figures, *very fine.* 16..

1128 A View on the sea coast, with fishermen, &c. *fine and rare.* 1..13..

LUCAS VAN UDEN.

1129 Four, Landscapes, with figures. 15..

1130 Eight, Ditto, the set. 2..2..

ANTONY WATERLOO.

The Numbers refer to Bartsch, Peintre Graveur. Vol. 2. *page* 11, &c.

10 — 1131 Three, Landscape, with peasants in a wood, *proof*, No. 1.
Ditto, *good impression.*
Ruins, No. 2.

10 — 1132 Four, Set of Landscapes, No. 3 to 6.

1. 6 — 1133 Twelve, Eight, of a set of twelve Landscapes, No. 7 to 18, Numbers 9, 11, 12, and 17, are wanting.
L' Entrée du bois, No. 19.
L' Ecluse, No. 20.

2. 2 — 1134 Twelve, A set of Landscapes, with figures, No. 21, and 32.

11 — 1135 Six, Five of a set of six ditto, No. 33 to 38. No. 36 is wanting.
A Moonlight, No. 39.

1. 2 — 1136 Six, of a set of ditto, No. 47 to 52.

1. 3 — 1137 Six, Three Landscapes, with figures, Nos. 53, 54, 55.
A Duplicate of 54, and two reverses of the same, with alterations.

1. 6 — 1138 Five, A Landscape, with figures at a gate, No. 56.
Two other impressions of ditto
A Landscape, with water, No. 57.
A Ditto, ditto. No. 58.

1. 1 — 1139 Six, Set of Landscapes with figures, No. 59 to 64.

1. 3 — 1140 Six, A set of ditto, ditto, 65 to 70.

12 — 1141 Three, Landscapes, with figures, 77, 78, and 80.

1 — — 1142 Six, Ditto, *fine*, 89 to 94.

1 — — 1143 Three, Ditto, larger, 101, 105, and 106, *fine.*

1. 16 — 1144 Six, A set of large oblong Landscapes, with figures, 107 to 112.

1. 12 — 1145 Six, A set of oblong Landscapes, with figures, 113 to 118.

3. 11 — 1146 Six, A set of upright ditto, 119 to 124. the Mill, &c.
VERY FINE.

Ninth Day.

1147 Six, A set of ditto, with figures from ancient Mythology, *fine*, 125 to 130. 1. 16 -

1148 Three, A Landscape, with Zipporah circumcising her son, 134. 1. 17 -

A Ditto, with Elijah fed by ravens, 135.

A Ditto, with Tobit and the angels, 136.

1149 Two, A large oblong Landscape, 108, A FINE PROOF, with the figure of a woman and a dog, near the centre, *added by the artist*, VERY RARE AND CURIOUS. 2 - -

A Ditto, with figures fording a brook, 109. a traveller descending the road, *added by the artist.*

1150 Two, A large oblong Landscape, 116, *an unfinished* PROOF, the tree to the right being without foliage; a figure *inserted with the pen by the artist.* 3 - 3 -

The same Landscape, *a fine finished* PROOF, with two figures, *added by the artist.*

1151 One, A large oblong Landscape, 118, *a fine* PROOF, with figures of a man and child descending the road, and two figures and a boy on the hill, *added by the artist.* 2 - 16 -

1152 One, A large oblong Landscape, 111, with a figure *added by the artist.* 1. 11 - 6

1153 Six, oblong Landscapes, the set. 1. 4 -

1154 Eleven, Ditto, various. 1. 13 -

LUDOLF BACKHUYSEN.

1155 Two, Figures on a sea coast. 15 -

A Sea Port, with figures, VERY FINE AND SCARCE.

1156 Three, The Triumph of Neptune. 1. 9 -

Two of Shipping.

REGNIER ZEEMAN.

1157 Eight of Sea Ports, dated 1656. 1. 14 -

1158 Eight, of ditto, views near Amsterdam, *a fine set.* 1. 14 -

1159 Eight, of Sea-fights, &c. 1. 15 -

JOHN VANDER VINNE.

1160 Twelve, A set of Views near Haerlem, *fine impressions.*

FRANCIS VAN BLOEMEN, called HORIZONTI.

1161 Eight, Two uprights, views near Rome.
Six, a set, Views near Rome, *without name or mark.*

P. RYSBRACK.

1162 Six, Four Landscapes, Diana with Actæon, &c. the set.
Two, Ditto, *anonymous.*

COUNT HAGEDORN.

1163 Eight, Six Landscapes.
Two smaller ditto.

ISAAC MOUCHERON.

1164 Six, Two Views of Gardens, with statues, &c.

F. E. WEIROTTER.

Four Landscapes, &c.

T. BEICH.

1165 Six, Upright Landscapes, with cattle and figures, the set, *very fine and rare.*

ADRIAN VAN DIEST.

1166 Six, Two Landscapes, with figures.
Four Landscapes, in the manner of *Weirotter,* marked J. G. H.

FRANCIS PAUL FERG.

1167 Nine of Figures and Landscapes, inscribed "*Capricci fatti per F. F.*

Ninth Day.

ABRAHAM GEONELS.

1168 Eight, Landscapes and Figures. 10-

FERD. KOBELL.

1169 Two, Views of Monasteries, with figures, *very fine and scarce.* 1.2-

W. E. DIETRICHY.

1170 Two, The Satyr and Peasant's Family, *a fine impression,* 1730. 1.15-

A Landscape, with ruins and cattle, *ditto,* 1744.

SOLOMON GESSNER.

1171 Five, His own Portrait, and four Historical. 16.6

1172 Ten, Landscapes and figures, the set. 1.13-

VARIOUS.

1173 Eight, Landscapes, by different artists, *some of them fine and scarce.* 1.2-

TENTH DAY'S SALE.

PAINTER'S ETCHINGS.

CONTINUED.

FRENCH MASTERS.

Tenth Day

JACQUES CALLOT.

1. 3 — 1174 Fifteen, His Portrait, after *Vandyck*, by *Vorsterman.*
Ditto, by *Loemans.*
Thirteen, *Les Fantasies* thirteen pieces, with the dedication to Monsieur Louis de Baufrement, 1635. *fine proofs before the numbers.*

17 — 1175 Six, The Fan, or " Battaglia del Re Tessi e del Re Tinta, &c." marked *Jac. Callot in Nancy.*
The same subject, reversed, marked *Jac. Callot fecit.*
The Four Banquets, *very fine and rare.*

12 — 1176 Four, The Gypsies, or les Bohemiens, *complete.*

10 — 1177 Three, The View of the Pont Neuf at Paris, with the ancient Tour de Nesle.
An unfinished proof of ditto, *very fine.*
The Gate of Paradise.

11 — 1178 Two, The Little Fair, VERY RARE, *fine impression.*
Saint Nicholas preaching in the wood.

9. 6 1179 Three, The Catafalque of the Emperor Matthias, 1619.

The Exorcism, after *Andrea Boscoli.*
The Stag Hunt, *fine impression.*

1180 Three, The Card Players, a night-piece, *rare.* 19-
The Holy Family, circular, *ditto.*
Les Supplices.

1181 One, The Temptation of St. Antony, large plate, *fine impression, before the address of* Israel. *A little stained.* 1.7-

1182 Eighteen, The large Miseries of War, *a fine set.* 2.3-

A. BOSSE.

1183 Three, A Statuary in his Attelier, 1642. 15-

P. BREBIETTE.

Two, of Battles, 1625.

1184 Three, A Frieze. 15-
Bacchus and Ceres.
The Elephant and Leopard, *large and fine.*

CLAUDE VIGNON.

1185 Four, The Martyrdom of St. Laurence, *fine* 1--
The Ascension, *ditto.*
The Baptism of Philip.
Two Saints sleeping, marked C. V. F. 1620.

LAURENT DE LA HYRE.

1186 Two, The Holy Family, angels bringing fruit, large oblong, 1640. 15-

LOUIS BOULOGNE.

St. Paul exorcising a demoniac, *rare.*

FRANCOIS PERRIER.

1187 Four, St. Roch, healing the sick. 1.--
St. Sebastian.
A Holy Family.

N. DORIGNY.

Silenus and Bacchantes.

ANTONY RIVALZ.

16 - 1188 Three, Two emblematical.
One, the Martyrdom of S. Symphonianus, *rare.*

RAYMOND LA FAGE.

13 - 1189 Four, The Brazen Serpent, a large sheet, upright.
The Fall of the Angels, ditto, oblong.
Two Friezes.

SEBASTIAN BOURDON.

16 - 1190 Nine Holy Families, &c. various.
17 - 1191 Six, Four ditto, Sacred Subjects.
One, The Virgin, Child, and St. Ann; Christ treading on a serpent, EXT. RARE. *not in* Heinecken.
The Flight into Egypt.
15 - 1192 Six, The Return of Jacob, *fine.*
Holy Family, with St. John.
Ditto, proof, before the address of *Mariette,* and three others of sacred subjects.
15 - 1193 Four, Flight into Egypt, oblong.

JACQUES COURTOIS, called BOURGOGNONE.

2 . 0 - 1194 Eight, of Battles, *fine impressions, the set; rare.*
1 . 17 - 1195 Four, of large ditto, *the set, extremely rare.*

CHARLES LE BRUN.

11 - 1196 Four, The four times of the Day, *very fine and rare.*

EUSTACE LE SUEUR.

2 . 2 - 1197 One, Virgin and Child, and St. John, with the Lamb, *extremely rare and fine, his only etching.*

PETER MIGNARD.

1 . 18 - 1198 One, St. Scholastica adoring the Virgin, *very rare and fine, his only etching.*

Tenth Day.

M. A. CORNEILLE.

1199 Two, St. Andrew kneeling before the cross. 1.. 6 —
The Virgin, Child, and St. John, *very fine and rare.*

ANTONY COYPEL.

1200 Three, The Ecce Homo, *very fine.* 1.. 10 —
The Dead Christ, a small oval, *very fine.*
The Tribute Money.

PAROCEL.

1201 Six, Four of Boys playing, &c. 1.. —

FRANCIS DE NEVE.

Diana and Endymion.

F. PERELLE.

A Landscape and figures.

J. LE POTRE.

1202 Four, Boors carousing. 15 —

P. NOLPE.

Man and Woman dancing.
The Beheading of John the Baptist, *a fine etching, anonymous.*
A Soldier on horseback, *ditto.*

GASPAR DUGHET, called POUSSIN.

1203 Four, Landscapes, circles, *very rare.* 1.. 11.. 6
1204 Four, ditto, oblong, *very fine and rare.* 2.. 11 —

ADRIAN MANGLARD.

1205 Seven, Views and Landscapes near Rome. 1.. 12 —

CLAUDE GELEE, called LORAINE.

1206 Two, Campo Vaccino. 18
Landscape with cattle and figures.

Tenth Day.

17— 1207 Three Landscapes with figures.
1. 5— 1208 Three Ditto, ditto.
1. 7— 1209 Four Ditto, ditto, one with Robbers, &c.
16— 1210 Four ditto.
1. 10— 1211 Four ditto.
14— 1212 Four ditto.
1. 18— 1213 Five ditto, Landscapes and Sketches, EXT. RARE.

FRANCESQUE, or FRANCESCO MILÉ.

1. 11— 1214 Eight, Two Landscapes.

H. MAUPERCHE.

Two small Landscapes.

DOM. BARRIERE.

The Embarkment of St. Ursula, after *Claude.*

D. BOISSIEUX.

Two Landscapes.

A. F. BAUDOINS.

A Landscape.

P. J. DE LOUTHERBOURG.

1. 3— 1215 Four, La Bonne petite Sœur.
La Tranquillité Champètre.
L'Evocation des Morts, after *Loutherbourg*, by *Fouquieres.*
Watering Horses, after ditto.

CLAUDE MELLAN.

8. 6 1216 The Head of Christ, in a spiral line, CURIOUS.

WOOD PRINTS.

GERMAN MASTERS.

1217 Thirteen, Specimens of early Wood Prints. 10 –

1218 Six, Ditto, *rare and curious.* 1 12 –

MICHAEL WOLGEMUTH.

1219 Four, Pope Pius II. and the Emperor Frederick III. and three others. 16 –

ALBERT DURER.

1220 Two, Portrait of *Albert Durer*, in profile. 1 10 –
Ditto, of *Ulric Varnbuhler*, 1522. *fine impression.*

1221 One, Another, the finished print in chiaro scuro, *beautiful impression.* 2 – –

1222 Three, Christ mocked. 1 – –
Ditto, with the letter press.
The Last Supper, 1510, *very fine.*

1223 Two, Hercules killing an armed warrior, from an ancient Italian engraving. 18 –
A Cavalier on horseback, followed by a foot soldier. 1 12 –

1224 Three, Samson tearing the lion.
Holy Family; angels crowning the Virgin.
The Martyrdom of St. Catharine, rabbits in the foreground.

1225 Six, Two from the Revelation.
Four of the Life of the Virgin. 1 5 –

1226 Three, The Virgin appearing to St. Matthew. 14 –
St. Catharine.
The Last Supper, 1523.

1227 Two, The Siege of Vienna, 1527. called *the chef d'œuvre* of Albert Durer. 1 18 –

Tenth Day.

The Trinity, *extremely* RARE.

4 " 11 — 1228 Thirty-six, The small Life of Christ, *fine impressions.*

2 " 10 — 1229 Ten, of the large Life of Christ, 1510. *fine impressions.*

13 — 1230 Fifteen, Two from the Life of the Virgin, and thirteen from the Life of Christ.

LUCAS CRANACH.

1 " 11 — 1231 Six, Three from the Life of Christ.
St. Christopher.
St. Matthew.
The Crucifixion.

1 " 8 — 1232 Two, Venus and Cupid.
A wounded Warrior, attended by a man in fantastic armour, and by three naked women.

1 " 13 — 1233 Two, Hunting the Boar, an armed Warrior standing, 1506.

HANS BALDUNG, called GRUNN.

A Saint, with a staff or halbert.

1 " 8 — 1234 Five, The taking down from the Cross.
The Virgin, St. John, and St. Mary, lamenting near the dead body of Christ.
The Conversion of Saul.
Saint Sebastian, and another Saint

HANS BURGMAIR.

1 " 1 — 1235 Five, St. Luke painting the Virgin, 1536.
Four pieces from the Life of Christ.

HANS SCHAUFFLEIN.

1 " 10 — 1236 Nine, A Conversation; a gentleman and lady.
Ditto, its companion.
A Man and Woman, with four children.
Ditto, between them the figure of Death.
Five small prints of the Life of Christ.

Tenth Day.

JOHN WALTER VAN ASSEN.

1237 Ten, Four prints of the Life of Christ. 1.. 11 —
Six ditto, various.

JOST AMMAN.

1238 Fourteen, Six of Tournaments, &c. 11 —
Eight small prints, various.

1239 Fifty-nine, Historical, Oriental Heads, &c. 1.. 8 —

ALBERT ALTORFER.

1240 Five, Small prints, *fine.* 10 —

CHRISTOPHER JEGHERS.

1241 Two, Head of an Old Man, after *Rubens.* 9 —
The Coronation of the Virgin, after *ditto, a cieling.*

1242 Two, The Temptation of Christ, after *ditto, ditto, very fine.* 12 —
A large Landscape, after *ditto,* in chiaro scuro, *very fine.*

VARIOUS.

1243 Eleven, The Wise Men's Offering, and ten small prints. 1.. 1 —

ITALIAN MASTERS.

1244 Four, Dead Christ, on the knees of the Virgin, without name or date. 1.. 13 —
The Martyrdom of St. Cecilia, after the design of *Raffaelle.*
Hercules and Omphale, marked I. M. S.
Tobit healing his father, with the cypher, M. C. *very fine.*

1245 The Martyrdom of the Theban Legion by the order of Maximian in the Valley of the Penine Alps, a grand composition, in eight sheets, composing a print five feet wide, by three feet and a half high, inscribed, 5.. .. —

IN. VENETIA. IL VIECERI, to which has been added with a pen, Giorgione In. *fine impression, in the highest preservation.*

Of this very rare and curious print, representing various modes of crucifixion, no impression is found in Winckler's collection, *nor in any catalogue that has been examined.*

TITIANO VECELLI.

1. 12 — 1246 Two, A Landscape, with figures and cattle, a man feeding goats, a woman milking.

St. Jerome in the Desert.

1. 10 — 1247 Two, St. Jerome in the Desert. *very fine.*

S. Francis receiving the stigmata, *ditto.*

1. 14 — 1248 Two, Samson and Dalilah.

Milo devoured by a lion.

2. 15 — 1249 Two, St. Sebastian, St. Francis, St. Ambrose, and other saints, *fine impression.*

The Holy Family, with St. Ann, *from* St. Peter Lely's *collection.*

1. 13 — 1250 One, The Deluge, on two sheets, *fine impression, extremely rare.* v. Papillon, 160.

6. — — 1251 One, The Army of Pharaoh drowned in the Red Sea, in twelve sheets; marked "IN VENETIA PER DOMENICO DELLE GRECHE DIPINTORE VENETIANO, M.D.XLIX.

" *Estampe de la plus grande rareté and sans contredit des plus grandes dans la graveure.* Winckler, 4912.

3. 5 — 1252 One, The Triumph of Christianity, a frieze in ten sheets, composing a print nine feet long, by sixteen inches wide, designed by Titiano in 1508, and particularly described by *Vasari. Of the greatest rarity, not in the collection of* Winckler.

2. 3. 1253 One, The Statue of Laocoon and his Sons, burlesqued, said to have been a parody by Titian on the works of

Baccio Bandinelli, but more probably a *jeu d'esprit* on the antique statue, *rare*.

1255 One, Francesco Donato, Doge of Venice, kneeling before the Virgin, attended by saints, in two sheets, *scarce*. 3 . 3 —

The foregoing prints of TITIAN, *are perhaps the finest specimens of wood engraving ever produced. The execution of them has been attributed to* Titian *as well as the design; but, at all events, there is reason to believe that the drawings on the blocks are by his own hand.*

VARIOUS.

1256 Three, The Nativity, marked B. attributed to *Domenico Beccafumi*. 2 . 13 —

Another Copy, *very fine*.

Our Saviour and the Woman of Samaria, marked *Hieronymus Tarvisius pinxit, F. Denato sinsit*.

GIUSEPPE SCOLARI.

1257 Two, The Rape of Proserpine, large sheet. 1 . 8 —

St. Jerome, ditto.

1258 Two, St. George and the Dragon, ditto. 2 . 2 —

The Interment of Christ, on two sheets, upright, marked *Gioseppe Scolari, inv.*

These four prints are entirely executed with the tool, without cross-hatchings.

LUCA CANGIAGIO.

1159 Four, Sheet Prints, various subjects, *fine*. 1 . —

1260 Six, Ditto, one washed by *Cangiagio himself*. 1 . 12 —

PRINTS IN CHIARO SCURO;

CALLED BY THE FRENCH CAMAYAUX.

UGO DA CARPI;

Said to be the Inventor of Prints in Chiaro Scuro.

Tenth Day. 1262 Two, A Woman sitting, a Man speaking to her, called *Raffaelle* and his mistress.

A Sybil sitting, a boy holding a flambeau, after *Raffaelle.*

1263 Three, Jacob's Ladder, after *ditto, very fine.*

David and Goliath, inscribed RAPHAEL VRBINUS, PER VGO DA CARPI, *cited by Vasari, "piece tres rare."*

Christ seated on the steps of the Temple; the Virgin and St. Martha ascending to him, after *Raffaelle.*

1264 Two, The Descent from the Cross, marked in the lower margin, RAPHAEL VRBINAS.

The Death of Ananias, after *ditto,* with the name of UGO DA CARPI.

1265 Two, Jesus Christ at table with Simon the Pharisee, after *Raffaelle,* by *Ugo da Carpi,* (although published with the mark of *Andrea Andreani,* 1609.) v. Bartsch XII. 40.

The miraculous Draught of Fishes, *ditto.*

1266 Two, St. Peter preaching the Gospel, after *Polidoro,* with the mark of *Andreani in. Mantona,* 1608, *but according to* Bartsch, executed by *Ugo du Carpi.* Bartsch, XII. 77.

The Virgin, with St. Sebastian and a bishop, after *Barocci, a proof impression, before* Andreani *had put*

his mark upon it, and the year 1605, *as in the impressions cited by* Bartsch, XII. 66.

1267 Three, St. Peter and St. John, after *Parmigiano, also without the mark of* Andreani. 1.. 1..

St. John adoring Christ, after *ditto.*

A Naiad, surrounded by various animals, after *Titian,* RARISS.

1268 Three Venus and Cupids, after *Raffaelle, enumerated by* Vasari *among the works of* Ugo da Carpi. 18..

Pan and Marsyas, after *Parmigiano,* oval.

Pan recovering his pipe, *ditto.*

1269 Two, Saturn, and a Boy with a balance, after *do. with the mark of* Andreani, *which is not found on the first impressions.* 1.. 1..

Envy driven by Hercules from the Temple of the Muses, after *Baldassare Peruzzi,* inscribed BAL. SEN. PER VGO. "*tres rare.*" Bartsch.

FRANCESCO MAZZUOLI called PARMIGIANO, and his Pupil, ANTONIO DA TRENTO.

1270 One, Diogenes seated before his tub; a cock without feathers beside him, inscribed FRANCISCUS. PARMEN. PER VGO. CARP. 1.. ..

Notwithstanding the above inscription, this print is most probably executed by Parmigiano *himself, as* Vasari, *a contemporary, expressly states it to be by his hand.* "E Francesco Parmigiano intagliò, in uno foglio reale aperto, un Diogene, che fu più bella stampa, che alcuna, che mai facesse Ugo." Vol. II. 422. Bartsch *seems to have mistaken this passage in* Vasari, *when he says,* "Suivant Vasari, Hugues da Carpi n' à rien fait de plus beau que ce clair-obscur." XII. 100.

Tenth Day.

15— 1271 Two, The Sacrifice of Isaac.
The Adoration of the Magi, marked F. P.

1. 4— 1272 Two, The Virgin and Saints; St. Joseph speaking to a bishop.
The Martyrdom of St. Peter and St. Paul.

1. 2 1273 Three, The Virgin and Child; St. John asleep, an oval.
St. Cecilia, a circle, *with the mark of Andrea Andreani.*
The Tiburtine Sybil pointing out to Augustus the Virgin in the clouds.
"*Tres belle piece, et une de celles cités par* Vasari." Bartsch.

18— 1274 Three, Circe presenting the cup to the companions of Ulysses, a circle.
Circe drinking in the presence of the companions of Ulysses, ditto.
Jason returning with the Golden Fleece, with the mark of *Andreani.*

15— 1275 Five, Four of the Virtues—Faith, Temperance, Prudence, Hope.
A Man sitting, seen on the back.
"*Cette figure est d'une singulière beauté pour la conection du dessein et pour la légerété de la touche.*" Bartsch.

1. 6— 1276 Six, The Lute Player tuning his lute.
The young St. John in the Wilderness, pointing to a crucifixion, before the mark of *Andreani.* "*Clair-obscur d'une grande beauté.*" Bartsch.
Another of the same, *different impression.*
The Virgin and Child, a small oval.
A Philosopher sitting.
Diana at the chace.

12— 1277 One, People paying divine honours to the beautiful Psyche.
The design of this is attribnted by some to Giuseppe Salviati.

1278 One, The Presentation in the Temple, a woman in the foreground bearing a child on her shoulder, inscribed at the bottom, DEL SALVIATI, and with the mark of *Andreani.* "*In Mantova,* 1608." /— —

1279 Two, Another Copy, *fine impression, without the name of* Salviati, *or the mark of* Andreani, *which appear only on the later copies.* /.. 8 —

The design is undoubtedly by Parmigiano, *and the engraving is attributed by* Bartsch *to an anonymous artist.*

Nymphs Bathing, *some impressions have the mark of* Andrea Andreani, *who frequently affixed it to the works of preceding artists, either fraudulently, or as the publisher.*

Bartsch has attributed several of the foregoing prints to other engravers; but it is sufficiently ascertained that *Parmigiano* engraved on wood, as well as on copper, and that he taught the art to *Antonio da Trento,* who executed the blocks under his own eye. It has been said that *Parmigiano* devoted much of his time to alchemy; but these pursuits were probably nothing more than the processes necessary for his etchings and wood prints. The account of the materials employed by him seems to favour this opinion: "*Perdeva tutto il giorno in tramenare carboni, legne, bocce di vetro, ed altre simili bazzicature.*"—Vasari, II. 334.

DOMENICO BECCAFUMI, called MECARINO.

1280 Two, St. Peter, grandly draped, with the keys and a large book. /.. 11 —

Another Saint, a tablet in his right hand.

1281 Two, A Philosopher, raising his mantle over his shoulder with his right hand, a pair of compasses in his left; on the ground a globe; *extremely rare.* 2.. —

The four Doctors of the Church, *fine and rare.*

Bartsch *attributes the execution of the above four pieces to some anonymous artist, after the designs of* Beccafumi; *but there seems no reason to doubt that they are engraved by that painter himself; at least Vasari, who was his contemporary, ascribes them to him without hesitation:*—" E perch' era quest' uomo capriccioso, e gli riusciva ogni cosa, intagliò da se, stampe di legno, per far carte di chiaroscura; e se ne veggiono fuori due Apostoli, fatti eccellentemente, uno de' quali n'avemo nel nostro libro di disegni, con alcune carte di sua mano, disegnate divinamente." Vasari II. 520.

JO. NICOLO VICENTINO.

17— 1282 Two, Christ healing the Lepers, after *Parmigiano*, inscribed at the bottom, on the right, JOSEPH. NICOLAVS VICENTINI, first impression, before the mark of *Andreani.*

" *Cést un des plus parfaits qui ait eté exécutés sur les desseins du Parmesan.*"—Bartsch.

The Death of Ajax, after *Polidoro da Caravaggio*, with the mark of *Andreani*, in Mantova, 1666, VERY FINE.

1— 1283 Three, Another Impression of the Death of Ajax.

Hercules strangling the Lion, after a design of *Raffaelle, with the mark of* Andrea Andreani, *but attributed by* Bartsch *to* Vicentino.

The same Subject, differently treated, marked RAPHEL. VRR. IN.

1.2— 1284 One, Clelia escaping with her Companions from the Camp of Porsenna; after *Maturino.*

18— 1285 Three, The Adoration of the Magi, after *Parmigiano*, an oblong, *first impression.*

The Same, *second impression, with the mark of* Andrea Andreani, *and the year* MDCV.

Tenth Day

The Adoration of the Magi, after *Parmigiano,* an upright, marked F. P. Nic^{s}. Vicetino. T. *fine impression.*

1286 One, Venus caressing Cupid in a Landscape, TITIANUS. INV. *Nicolaus Boldrinus Vicentinus incidebat.* 1566. *An impression before the chiaroscuro blocks.* "*Ce morceau est rare.*" Bartsch. 12 —

ALESSANDRO GHIANDINI.

1287 One, The Virgin surrounded by Saints, with the mark of *ANDREANI, IN MANTOVA,* 1610. *but the name of the real engraver may be perceived in letters left in white on the lower step of the tribune.* "*Taglio d' Alex. Ghiandini.*" 1 . 4 —

ANDREA ANDREANI.

1288 Ten, Triumph of Julius Cæsar, from the paintings of *Andrea Mantegna,* for Francesco Gonzaga, marquis of Mantua, in ten prints, including the title, 1598. 2 . 14 —

1289 One, Pilate washing his hands, a large print in two sheets, with the name of *Andreani,* and the year marked on the step of the tribune of Pilate, in gothic characters, 1585, after *Giovanni di Bologna, fine impression in brown ink.* 1 . 12 —

1290 Two, Eve on her knees, from the pavement of the Duomo of Sienna, after *Beccafumi,* 1587. 1 . 3 —

Christ placed in the Sepulchre, after *Raffaelle da Reggio, fine impression.*

1291 Two, The Virgin and Child, after *Andrea Casolani.* 14 —

The Virgin and Child, attended by a Bishop with his crozier, after *ditto,* 1591.

1292 Two, The Virgin and Child, after *Francesco Vanni, without name or mark.* 18

Virgin and Child, after Ligozzi, 1585. *fine impression.*

Tenth Day.

/ 10 – 1293 Three, Two groups of the Rape of the Sabines, after the sculptures of *Giovanni di Bologna*, 1584.

One Ditto, a Roman on horseback, carrying off a Sabine woman.

/ 8 – 1294 Three, Virtue struggling against Love, Error, Interest, and Opinion, an emblematical piece, after *Ligozzi*, 1585. *beautiful impression.*

The Christian Hero combating Demons, after a design of *Battista Franco*, 1590.

The Adoration of the Magi, after *Lovini*, *fine impression.*

/ 1 / – 1895 The army of Pharaoh drowned in the Red Sea, a large piece in four sheets, after *Titian*, 1589. *fine and rare.*

JEROME BOLS.

/1 – 1296 One, A Theatrical Scene, for the Comedy of Ortensio, represented by the academicians of the Intronati, before the grand duke Cosmo, I. designed by *Bartolommeo Neroni*, called *Riccio*. Bartsch, XII. 157. *very rare.*

ANTONIO CAMPI CREMONESE.

/ 2 – 1297 Four, A Lady playing on the guitar, marked ANT. CRE.

Mutius Scœvola, placing his hand in the fire, marked ANTO. CREMONENSE. *a small upright, not tinted,* RARE.

P. MORELSE.

Nymphs dancing, with Cupid between them, "*Aligerum trahit, &c.*" *P. Morelse*, 1612.

The Death of Lucretia. "*Nata jaces, &c.*" marked *P. Morelse, In.* 1612.

BARTOLOMEO CORIOLANO.

1298 Three of Sibyls, after *Guido.* 18—

1299 Five, A Woman presenting the head of St. John to Herodias, *two impressions different.* 1.. 1—

The Alliance of Peace and Abundance, after *Guido.*

St. Jerome, after *do.*

Head of Cupid asleep, after *do. fine.*

1300 Four, Virgin and Child, after *do.* an oval, 1630. 15—

The same subject reversed, with alterations.

Virgin, Child, and St. John, 1647.

A Thesis, or emblematical piece, after *do.* representing two female figures, attended by genii, with various inscriptions, v. Bartsch, XII. 139.

1301 Two, The Fall of the Giants, a large piece in four sheets, after *Guido, engraved in* 1641, *and published in* 1647. *FINE IMPRESSION.* 1.. 10—

1302 Another Copy of the same, *ditto.* 1.. 8—

ANT. MARIA ZANETTI.

1303 Eight, after *Parmigiano, fine impressions.* 1.. 1—

1304 Six, after *do. very fine.* 1.. 7—

"*Ces clair-obscurs (dont il y en a qui rappellent les beaux travaux de* Hugues de Carpi, *et les autres egalent les productions des graveurs en bois les plus distingueés) sont devenus extrememement rares.*" Bartsch.

ITALIAN MASTERS. ANONYMOUS.

1305 Three, The Slaughter of the Innocents; a grand composition, after a design of *Raffaelle; a spirited outline, before the chiaro scuro blocks, or the mark* ND B. 1.. 10—

Tenth Day

1544. *as is found in the common impressions.* Florent le Compte *attributes the engraving to* Ugo da Carpi, *or* Mantegna, *and* Heineken *to* Nicolo Vicentino.

The Continence of Scipio, after *Julio Romano.*

Hercules destroying the Lion, after *Raffaelle.*

l. 2 — 1306 The Marriage of St. Catharine, after *Correggio.*

Ditto, after *Parmigiano,* before the chiaro scuro blocks.

Boys at Play, after *Parmigiano.*

l. 17 — 1307 Three, The entombing of Christ, after *ditto,* before the chiaro scuro.

The crowning with Thorns, *ditto.*

A Man, seen on the back sitting before a cavern, and stretching his arms towards a light; *called by* Bartsch, *the Solitary, and supposed by him to be engraved after the design of* Peruzzi. *The engraver is known only by his mark, which appears in the print,* y h s. *whence he is called the Master of the name of Jesus.* v. Bartsch XII. 147.

l. 11 — 1308 Three, The Holy Family, with St. Elizabeth and St. John, *after Correggio, but which* Mariette *attributes to* Dosso of Ferrara. *A first impression, before the name of* Correggio, *or the alterations that appear in the second.* v. Bartsch, XII. 60.

Ceres in search of Proserpine; she is seen on the back, and appears terrified at the sight of Cerberus, upright, *without name or mark.*

The Conversion of Saul, after *Luca Cambiaso,* marked LC. GG. N. FE. P. S. F. *a fine sketch.*

19 — 1309 Three, Venus taking his bow from Cupid; probably from a design of *Parmigiano,* upright.

The Descent of the Holy Ghost, from a design of *Lazaro Baldi, fine impression.*

Samson destroying the Lion, *on blue paper.*

Tenth Day.

1310 Two, The Woman taken in adultery, *on blue paper.* 1. 5.
The Last Supper, a frieze, upwards of three feet long, by ten inches wide, *do.*
These are executed in a bold style, and heightened; without name or mark.

GERMAN, FRENCH, and ENGLISH MASTERS.

CHRISTOFFER JEGHERS.

1311 Two, A Portrait, *P. P. Rubens, del. & excudit. Christoffer Jeghers, sculp. fine.* 2. 7.
A Repose in Egypt, St. Joseph, and the Infant asleep, angels playing with a lamb, in a rich landscape, *P. P. Rub. delin. & exc. C. Jeghers, sculp.*
From the freedom and spirit of the design, as well as from the expression, RUBENS DELIN. *there can be no doubt that this fine piece was drawn on the block by the hand of* RUBENS *himself.*

HENRY GOLTZIUS.

1312 Three, Night, an emblematical piece, a large oval, H. G. *f. fine.* 12.
Elijah fed by Ravens, *do.*
A Cottage in a landscape, H. G. *do.*

FREDERIC BLOEMART.

1313 Eight, A Painter drawing an academy figure, after *Abraham Bloemart,* marked *Fredericus Bloemart, filius, fecit.* 1. 1.
Aaron, sitting, with the censer, after *do.*
St. John, and other figures and sketches, after *Parmigiano.*
Ditto, with variations.
Two Figures on one plate, after *do.*
A Female Saint praying to a crucifix.
Sophonisba and two attendants.

The foregoing, by Bloemart, are all tinted upon an etched outline.

The Holy Family.

NICOLAS LE SUEUR

1/6 1314 Four, Jupiter and Europa, after *Paul Farinato.*

The Rape of Proserpine, after *do.*

Diana and Endymion, after *Sebastian Conca.*

The Virgin and Saints, after *Pietro da Petri, tinted on the etching of* Count Caylus.

These four large uprights are fine and rare impressions, from the Crozat collection.

J. T. PRESTEL.

1.1/6 1315 Four, St. Margaret destroying the Dragon, after *Ligozzi,* tinted in umber and gold.

STEPHEN SLAUGHTER.

A Sketch of many Figures, after *Parmigiano,* etched and tinted, marked *Steph^n. Slaughter, f.* 1773. *fine.*

JOHN SKIPPE.

A Head after *ditto,* and two etchings after *Parmigiano* by the elder *Laniers, rare.*

ARTHUR POND.

A Saint reading, after *ditto.*

E. KIRKALL.

2.5 1316 Six, Saints in adoration, after *Pietro do Cortona.*

Noah's Sacrifice, after *Paul Veronese.*

Ananias struck blind, after *Sir Ja. Thornhill.*

The Marriage of St. Catharine, after *Parmigiano, etched and tinted from a wood block.*

The same print mezzotinted.

Holy Family, with St. John and Elizabeth.

J. B. JACKSON.

1317 Five, A Woman sitting in meditation, after a print of *Parmigiano.* 1. 3 –

The Death of St. Peter Martyr, after *Titian.*

The Finding of Moses, after *Paul Veronese.*

The Marriage of St. Catharine, after *do.*

The Virgin and Saints, after *do.*

The last four large uprights are uncommonly fine impressions.

EARLY PRINTS IN AQUA-TINTA.

J. B. LE PRINCE.

1318 Nine, Six Fancy Heads, entitled "Suite de Coeffures dessineés d'aprés nature." *J. B. Le Prince,* 1768. 10. 6

The invention of aqua-tinta is attributed to Le Prince *and these are supposed to be his first publication.*

Three, Le Chartier et la Laitiere, 1768—Le Poële 1770, et La Nourrice.

1319 Three, La Danse Russe. 7. 6

P. J. DE LOUTHERBOURG.

Two, Joseph Prince de Maronettes, et son Fils cadet, en habit de guerre.

P. P. BURDETT.

1320 Eight of Statues, Busts, Historical, Landscapes, &c. specimens of different processes in aqua-tinta. 7. 6

1321 Six, Ditto, of Shells, and Sea-weeds. 4. 10 –

These attempts to execute prints in aqua-tinta were made about the same time as those of Le Prince, *by* Mr. Burdett, *an amateur artist, in Liverpool, who is chiefly known to the public by his excellent maps of Derbyshire, and Cheshire.*

ELEVENTH DAY'S SALE.

BOOKS OF PRINTS.

Eleventh Day

1322 Part of the Letter-press of the Etruria Pittrice, containing fifty-six portraits of Italian painters, vignettes, &c.

1323 I regali sepolcri del Duomo di Palermo, Naples, 1784.

1324 Azione Gloriose degli Uomini Illustri Fiorentini, espresse co loro rittratti nelle Volti del l' imperial galleria di Toscana, *calf.*

1325 A Set of Fourteen Historical Prints, the actions of the Medici, *fine impressions.*

1326 The Gates of the Baptistery of the Church of S. Giovanni at Florence by *Lorenzo Ghiberti,* etched in outline, with the groups, in large sheets, *half bound.*

1327 Etchings from the designs of *Parmigiano,* by *Faldoni, fine impressions, Venice,* 1786, *ditto.*

1328 Racolta di Cento pensieri diversi de *Antonio Domenico Gabbiani,* engraved by *Cipriani, Bartolozzi and others, Florence,* 1762.

1329 I Palazzi di Roma, by *Giacomo de' Rossi, calf.*

1330 Varie Pitture a Fresco de' principali Maestri Veneziani, *Venezia,* 1760, *half bound.*

1331 Patch's Imitations of the pictures of *Giotto,* in twelve plates, of *Masaccio* twenty-six, of *Fra. Bartolommeo* twenty-four, *half bound, Russia.*

1332 Sgrilli (Bein San) descrizion e studie del antiqua Fabbrica di S. Maria del Fiore, Fo. Fer. 1733. *plates.*

Eleventh Day.

1333 The Regular Architect, translated from the original of *Giacomo Barozza de Vignola*, by *John Leeke*, London *fol.* 1669. 10.6

1334 Esequie d' Arrigo IV. Christianissimo Re di Francia celebrate in Firenze, descritte da Giulio Giraldi, *fol. Fir.* 1610. with numerous plates by *Luigi Rosaccio*, an artist not mentioned by *Strutt*. 1.3.—

1335 Esequie di Ferdinando II. Gran Duca di Toscana descritto da Manfredi Macigni. Fo. Fir. 1671. with prints by *J. B. Falda*. 6.—

1336 Vesalius Andrea, de Humani Corporis fabrica epitome, *fol.* Basil, 1542, with the plates, beautifully engraved in wood, from the designs of *John Calcar*, scholar of *Titian*. Mariette's copy, whose autograph appears at the third figure. 1.1.—

1337 The Prayer Book of *Albert Durer*, the portrait, and ornamented borders beautifully etched on stone, by *Strixaer*, *very curious*, *half bound*. 3.6.—

1338 Gravures en Bois, des anciens maitres Allemands tirés des planches originales, recueillies par Jean Albert de Derschau, *two parts*. 9.10.—

These impressions are printed from the original wood blocks which have been recently discovered, and exhibit a history of the art of wood engraving.

1339 GALLERIE du PALAIS du LUXEMBURG, a brilliant copy, splendidly bound in red morocco, enriched with the royal arms of France. 10.10.—

1340 Bentley's Designs for Gray's Poems, *fine impression*, published by Dodsley, 1753. *half bound calf*. 12.—

1341 One hundred and nineteen Etchings, from the designs of different masters, by *Giuseppe Canale*, *half bound Russia*. 1.6.—

1342 Flaxman's Designs for the Odyssey of Homer, outline, *boards*. 19.—

Eleventh Day.

1343 The Italian School of Design, by *Wm. Young Otley, Esq.* forty-three imitations of drawings, from his collection; with the letter-press.

1344 Twenty-four fine prints in chiaro-scuro, from Italian masters, by *John Skippe, Esq. fine impressions.*

1345 Chamberlaine's imitations of Drawings by *Lionardo da Vinci*, the *Caracci*, and other masters, in his Majesty's collection, eight numbers.

1346 Holbein's Portraits of illustrious Persons of the court of Henry VIII. from the original drawings in his Majesty's collection; *a most complete and beautiful copy*, having the portraits of Hans Holbein, and his wife, and the miniatures of Henry and Charles Brandon, *superbly bound in brown Russia, gilt leaves.*

1347 British Gallery of Pictures, No. 1. to 13, inclusive, second series, the plates beautifully coloured, *an early subscription copy.*

1348 British Gallery of Pictures, *first series, fine proofs, on India paper*, No. 1 to 46, inclusive.

1349 Architecture and Views of the Academy Felix Meritis at Amsterdam.

1350 Designs of Inigio Jones and others, published by S. Ware,

1351 The true Effigies of the most Eminent Painters, and other famous artists that have flourished in Europe, one hundred and twenty-five plates, London, 1694, *folio.*

1352 Wilson's Sketch Book, 4to, *fine impressions.*

PORT-FOLIOS.

1353 One, Containing about eighty leaves of strong drawing paper, bound in *Russia*, 25 by 30 inches, lettered, *GREEK SCHOOL.* 3.16.—

1354 One, Ditto, *FLORENTINE SCHOOL*, Vol. I.
1355 One, Ditto, *DITTO* II. } 7.7.—

1356 One, Ditto, *ROMAN SCHOOL* I.
1357 One, Ditto, *DITTO*, II. } 6.14.—

1358 One, Ditto, *VENETIAN SCHOOL.* 3.1.—

1359 One, Ditto, *BOLOGNESE SCHOOL.* 3.3.—

1360 One, Ditto, *LOMBARD SCHOOL.* 3.6.—

1361 One, Ditto, (24 by 18) *STAMPE DI LEGNO.* 3.3.—

1362 One, Ditto, of seventy leaves, (25 by 17,) Engravings, *GERMAN SCHOOL.*
1363 One, Ditto, ditto, *FLEMISH SCHOOL.* } 3.8.—

1364 One, Ditto, *ETCHINGS*, *Parmigiano*, &c. I.
1365 One, Ditto, *DITTO*, *Caracci*, II. } 5.—.—

1366 One, Ditto, *DITTO*, *Salvator Rosa*, III. 2.5.—

1367 One, Ditto, *DITTO*, *Castiglione*, IV. 2.2.—

1368 One, Ditto, *DITTO*, *Rembrandt*, V. 2.5.—

1369 One, Ditto, *DITTO*, *Teniers*, VI. 2.2.—

1370 One, Ditto, *DITTO*, *Waterloo*, VII. 2.6.—

1371 One, Ditto, *DITTO*, *Callot*, VIII. 2.—.—

1372 One, Ditto, *DITTO*, *Berchem*, IX. 3.3.—

1373 One, Ditto, *DITTO*, *Sachtleven.* 3.3.—

Eleventh Day 1374 One, Ditto, (22 by 17) *half-bound Russia*, lettered, FLEMISH MASTERS.

1375 One, Ditto, DITTO.

1376 One, (25 by 20) *in calf*, lettered, ENGRAVINGS, ITALIAN SCHOOL, Vol. I.

1377 One, Ditto, DITTO, Vol. II.

1978 One, Ditto, (no leaves 25 by 18,) yellow morocco leather laps.

1379 One, Ditto, DITTO.

1380 One, Ditto.

1381 One, Ditto, ditto.

1382 One, Ditto.

1383 One, Ditto, *half bound in Russia*, ditto.

1384 One, Ditto, ditto.

BUSTS, FIGURES, &c.

1385 A fine Bust of Apollo, heroic size.

1386 A ditto of Bacchus.

1387 A ditto of Germanicus.

1388 A ditto of Juno.

1389 A ditto of Achilles.

1390 A ditto of Antinous.

1391 A Pair of smaller ditto, Cicero and Demosthenes.

1392 A fine Figure of Moses, after *Michelagnolo*.

1393 A Pair of recumbent Figures. *ditto.*

1394 A Pair of ditto. *ditto.*

Printed by Smith & Galway,
Liverpool.

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